D2650
rcin393383

Lxx. B. 25
1-9
B. OF E.
CANCELLED
OCT. 1914

INSTRUCTIONS

for the

CONCERTINA.

by

FRANÇOIS BERNARD.

Ent. Sta. Hall.

Price 6/-

LONDON.
DUFF & HODGSON, 65, OXFORD STR.T

R.C.M. London

2000061660 2
rcma15906
D 2650/1

PRELIMINARY REMARKS.

As the difficulty of acquiring a knowledge of music is totally distinct from the mechanical difficulties peculiar to playing an instrument, the two subjects in this instruction book are kept quite separate. The first part of this work is devoted to the practical management of the Concertina, the second part to the rudiments of music. This plan it is believed will be found particularly convenient, as so many persons are desirous of learning this instrument who are already acquainted with the rudiments of music; but for those who are not; ample explanations will be found in the second part, to which reference may be made in the course of the lessons. The work is divided into four series of exercises and lessons, and it may be safely promised, that if each be thoroughly understood and practised; before going to the next, the learner will make the most rapid and satisfactory progress; but if from over anxiety or impatience to get on, this advice should be neglected, loss of time, confusion, and disappointment, will be the result.

THE CONCERTINA.

Before attempting to play the concertina, it will be well to know something of its character and construction, therefore observe that the sounds are produced by metallic tongues put into vibration by means of wind. The centre of the instrument is the bellows, the tongues are placed in the two sides, to which the air is admitted by valves opened at pleasure by any one or more of the small studs or keys that are placed there, and it is the management of "these ventages" together with the bellows that constitutes the art of playing and enables the performer "to discourse most eloquent music."

Like all other musical instruments there are *good*, and *bad*, *perfect* and *imperfect*, but independent of external appearance and internal workmanship the most important distinction between one concertina and another is what is called SINGLE ACTION, and DOUBLE ACTION.

The *Single Action*, possesses only one tongue for each note, and the sounds can only

be produced when closing the bellows, an imperfection that renders that class of concertina of little or no value. The *Double Action*, has two tongues to each note by which contrivance the note produced by the *outward* action of the bellows, can be repeated by the *inward* action, an advantage that at once raises the concertina from being little else than a toy, to the rank of a beautiful musical instrument.

The next important distinction is in the *compass*, there are some with *double action* that have only 32 keys, others with as many as 43, with either of these, graceful airs may be played and beautiful effects produced, but the proper complement of keys is 48. The capability of extension in the bellows is another important point; a short bellows is as inconvenient a defect in the concertina, as a contracted chest in a singer: the full extent required in the bellows, can only be obtained by having *five* folds. With a well made instrument of this class and compass, every thing can be accomplished of which the concertina is capable.

CAUTION.

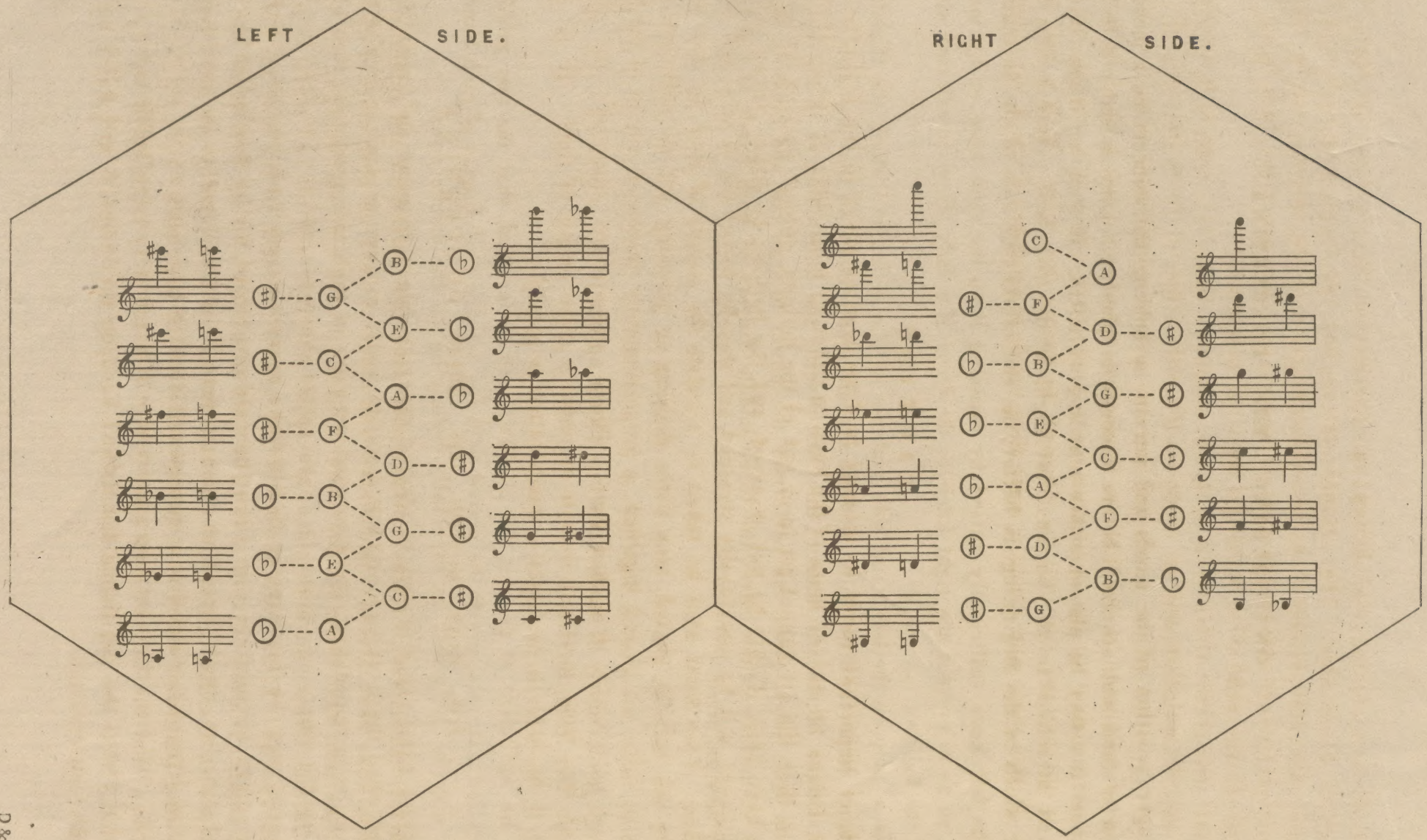
It is most important never to attempt to draw open or press in the bellows, without keeping a finger on one or more of the keys, on either, or both sides of the instrument, for the reason that the air cannot get in or out of the bellows, without passing through the valves which the keys open, if this be not observed, and the bellows be either drawn out, or pressed in, the tongues will be unnaturally strained, and thereby forced out of tune; and sometimes even broken. Care must also be taken to regulate the *supply* of wind, by the *demand*. When only one note is played, very little drawing or pressing will be sufficient, but when two or more notes are played together, a proportionately increased action of the bellows will be required, particularly if marked forte. These precautions observed, the instrument (being kept free from dust) will remain in order a great length of time. It is desirable, also, that it be kept in as equal a temperature as possible.

ON THE KEYS OF THE CONCERTINA.

Now before attempting to play a single note, take the instrument, and, carefully remembering what has been already said, observe the order of keys on both sides of the instrument and it will be seen that there are four rows of keys on each side; producing in all 48 sounds. The two *Middle Rows* on both sides, are called *Naturals*, and the two *Outside Rows* are called *Sharps* and *Flats*. On one side of the concertina, each of the four rows of keys are equal in number, namely six in a row (this side is played with the Left Hand) on the other side played with the Right Hand, the arrangement of the four rows is six; seven; six, and five. The following Diagram, which is a representation of the keys, shews the particular sound each key produces, and the line or space upon which that sound is represented. It is however recommended that the pupil should not dwell long upon this diagram at present, but proceed to the next observations.

FIRST DIAGRAM.

Shewing the particular sound each key produces and how written



OBSERVE

All the notes on this side are written on the

LINES.

OBSERVE

All the notes on this side are written in the

SPACES.

D&H-1868.

ON HOLDING THE CONCERTINA.

The proper position of the hands and person in holding the concertina, is necessary to be well understood and acquired, before success in playing to any extent can be hoped for.

The concertina may be played either standing or sitting, if standing it must be supported by a riband attached to the buttons that regulate the loops and passed over the shoulders, if sitting which in the beginning is better, the end of the left side of the instrument must rest on the left knee, sufficiently raised by crossing it on the right knee, or by means of a footstool, so as to prevent the right knee, or the dress of a lady, from interfering with the free action of the bellows.

There is a loop on the left hand side, and one on the right, into which the thumbs are to be placed, as far as the first joint, and in a slanting direction, so that the ends of the thumbs touch the surface of the instrument, this, and placing the fourth fingers in the rest-plates that are on both sides, gives the performer the power to draw out and press in the bellows with ease, at the same time leaves the three middle fingers of both hands at full liberty to touch any key required.

ON FINGERING.

It will be sufficient at present for the Pupil to understand, that the two middle rows of keys called naturals, are to be played with the 1st and 2nd fingers of each hand. This fingering may be regarded as especially belonging to the middle rows.

It must be carefully observed in playing never to begin to raise the finger from the key played, until the next is being put down; to assist in forming a clear idea of this movement, let it be imagined that the downward pressure of the one finger, has the effect of forcing up the other.

Great care must be taken never to lift the fingers *entirely* from the keys, but always leave the points of the fingers in slight contact with them, for by this means, the performer is enabled to creep as it were from the last note or notes played, to the next required, the order of the keys of the concertina being well fixed in the mind.

This action of the fingers can be practised with much advantage before using the bellows by beginning with the 1st finger of the left hand on the lowest C and following the fin-

gering as marked in the diagram below, where the diagonal lines drawn between the naturals, serve to indicate the direction in which the keys are to be found.

Practise each hand separately, ascending and descending.

SECOND DIAGRAM.

It will be seen by means of this diagram that if the keys indicated are played alternately, beginning with the 1st. finger of the *left hand* on C followed by the 1st. finger of the *right hand* on D and so on that an alphabetical succession of notes will be produced which is called the Scale of C.

ON THE USE OF THE BELLOWS.

What the bow is to the violin, or the breath to the voice, the bellows is to the concertina, and requires similar consideration and practice. The first exercise of the bellows recommended is the moving it out and in, nearly to the full extent, slowly and equally. For this practice simply hold down the keys that are marked on the above diagram with asterisks.

Having found the notes to be held down, the attention will only have to be directed to the action of the bellows, which will soon be sufficiently understood to proceed to the First Series of Exercises and Lessons, for which no other keys than those indicated in the above diagram will be required.

The number of notes to be played with each movement of the bellows depends on the character of the music and the proficiency of the performer.

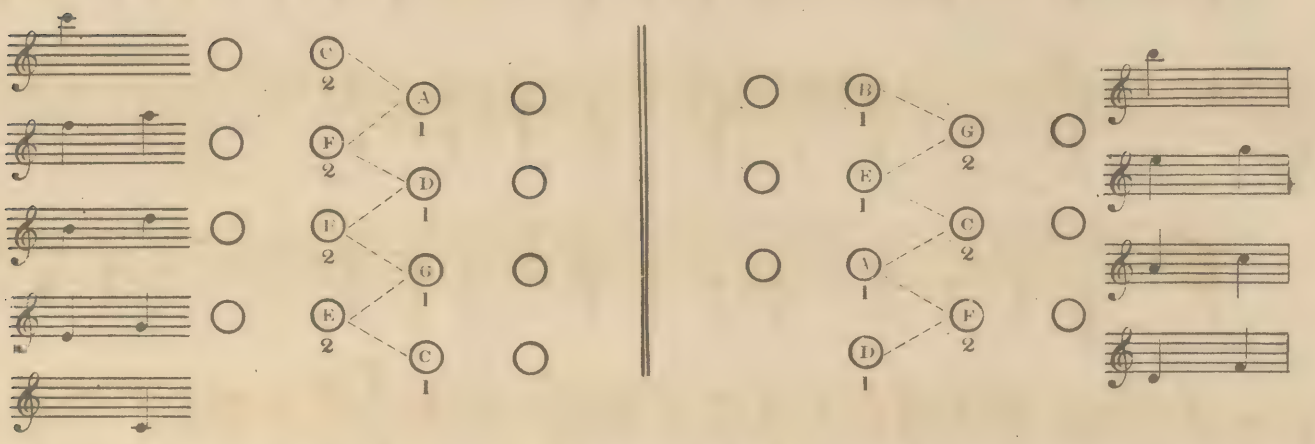
N.B. Should the Pupil not understand the rudiments of music, it will now be necessary, he should learn the contents of pages 28 and 29 which study may be diversified by the mechanical exercise of the fingers and bellows, as already described.

When the rudiments referred to are understood, the First Series of Exercises and Lessons should be thoroughly practised, taking care to remember all that has been previously said.

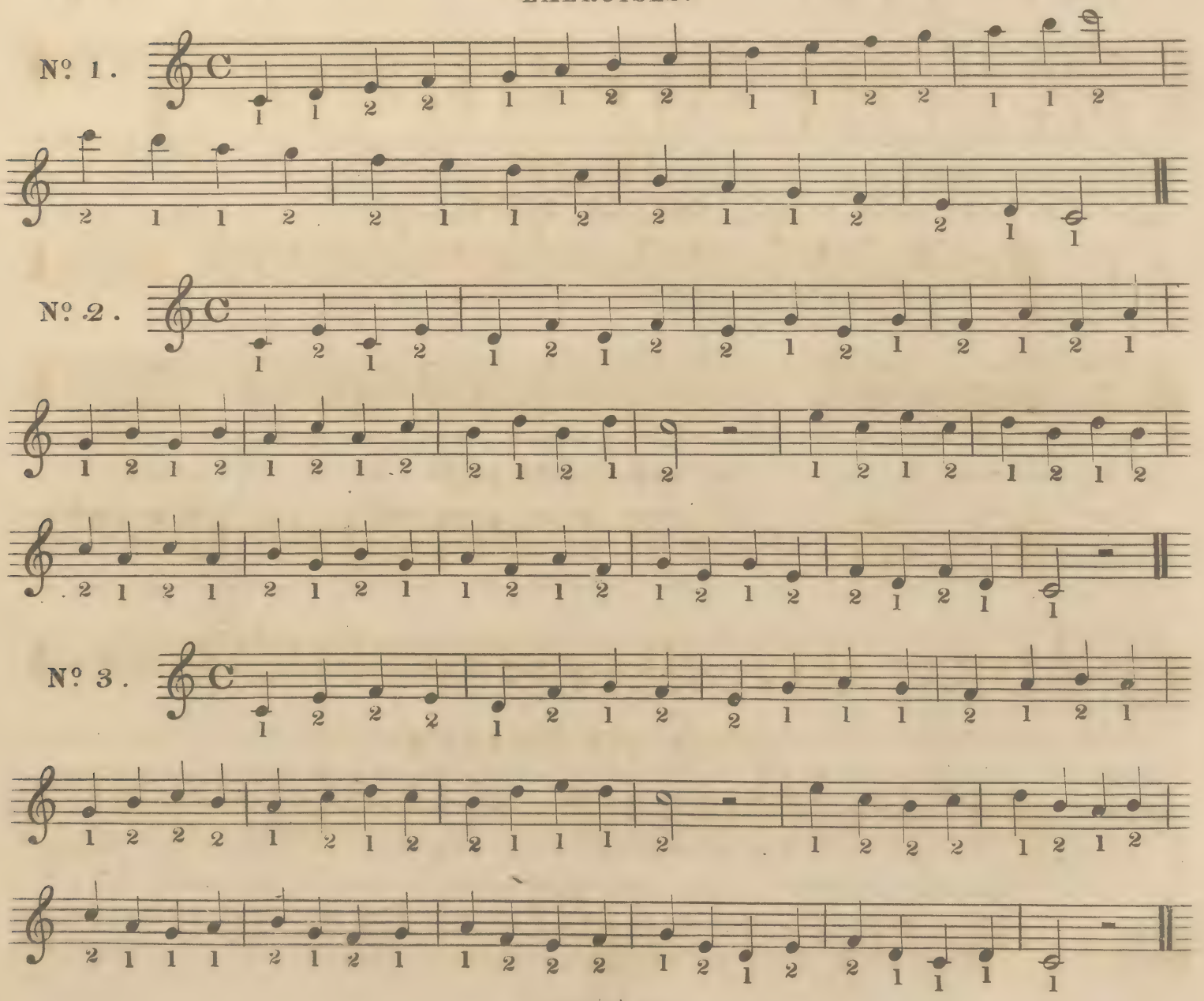
D&H. 1868.

FIRST SERIES.

DIAGRAM FOR THE KEY OF C.

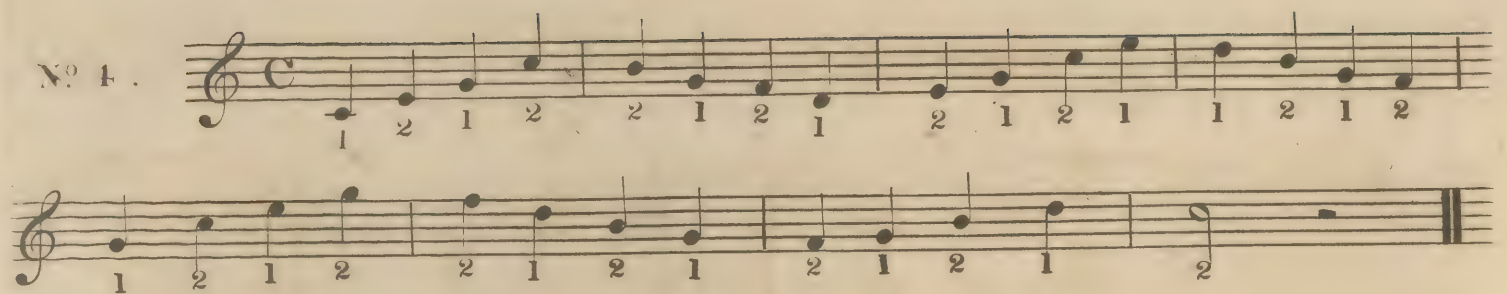


EXERCISES.

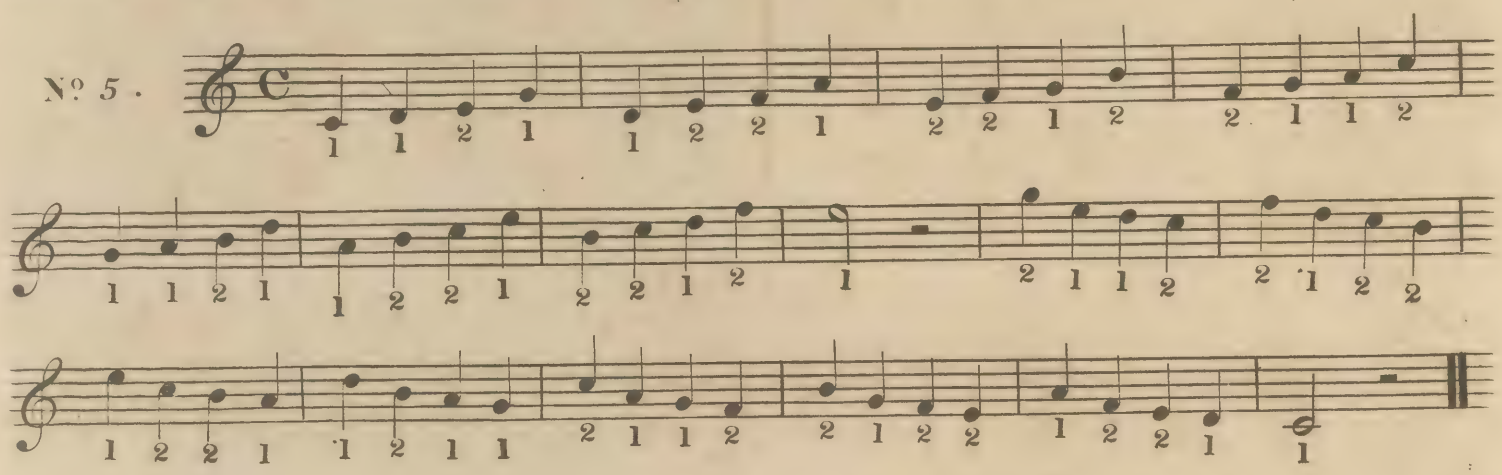


D&H 1868.

No 4.



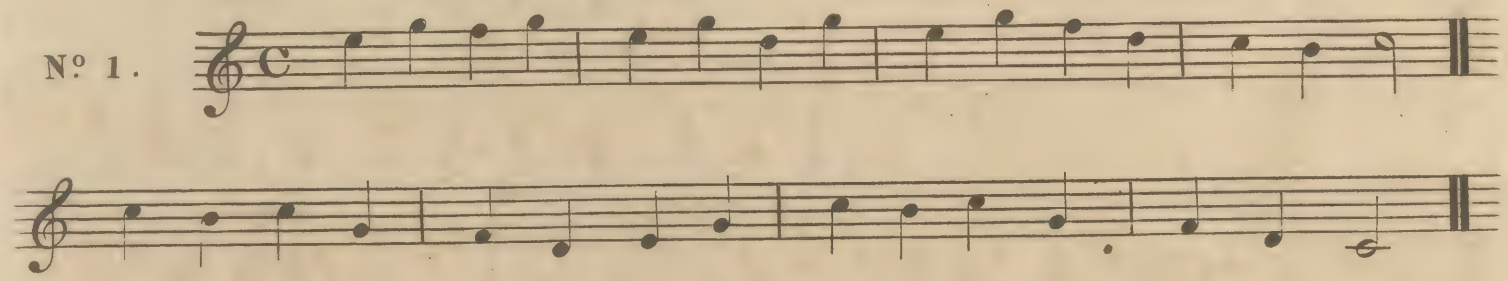
No 5.



LESSONS.

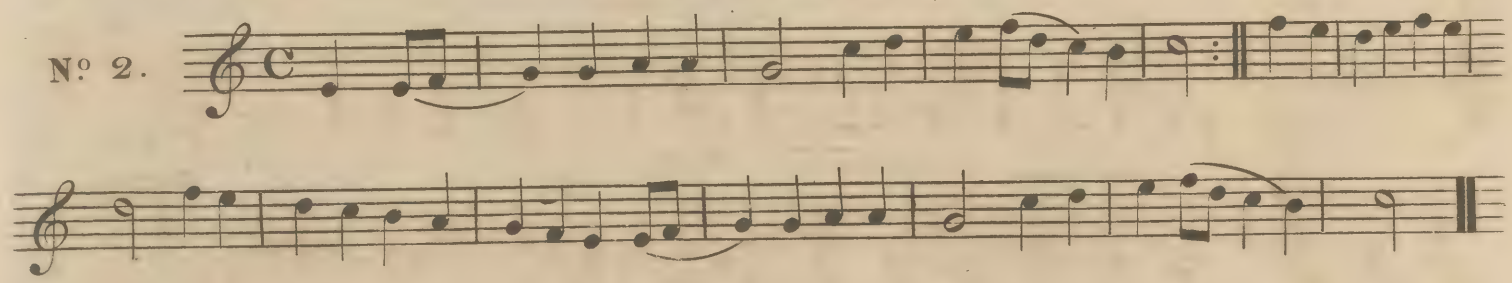
VESPER HYMN.

No 1.



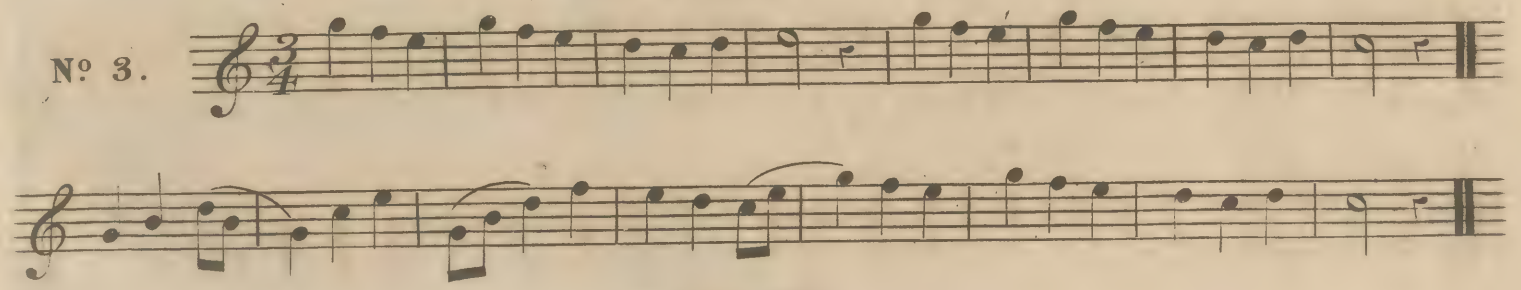
IN MY COTTAGE.

No 2.



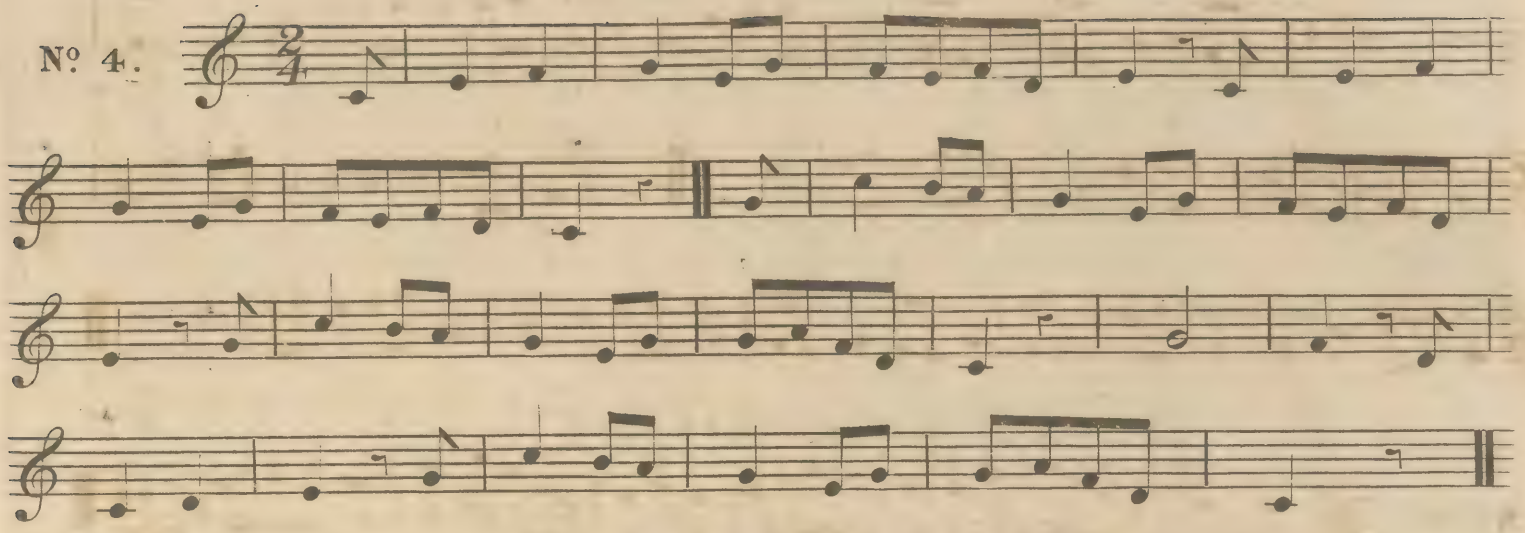
OVER THE MOUNTAIN.

No 3.



HOME SWEET HOME.

No. 4.

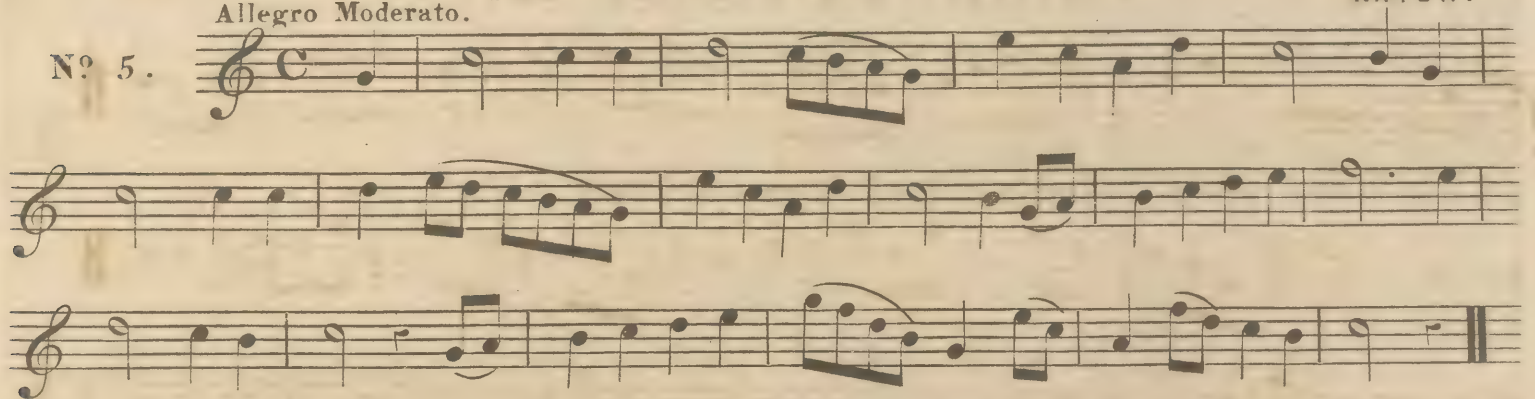


THE HEAVENS ARE TELLING.

HAYDN.

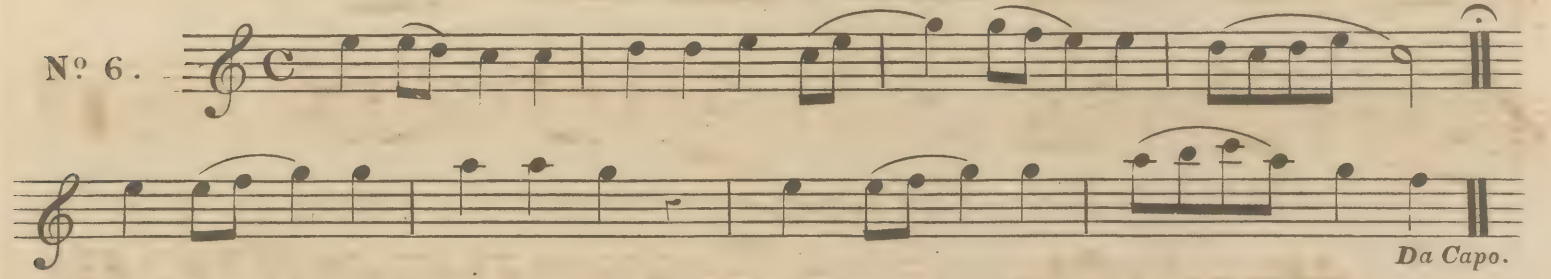
Allegro Moderato.

No. 5.



ROUSSEAU'S DREAM.

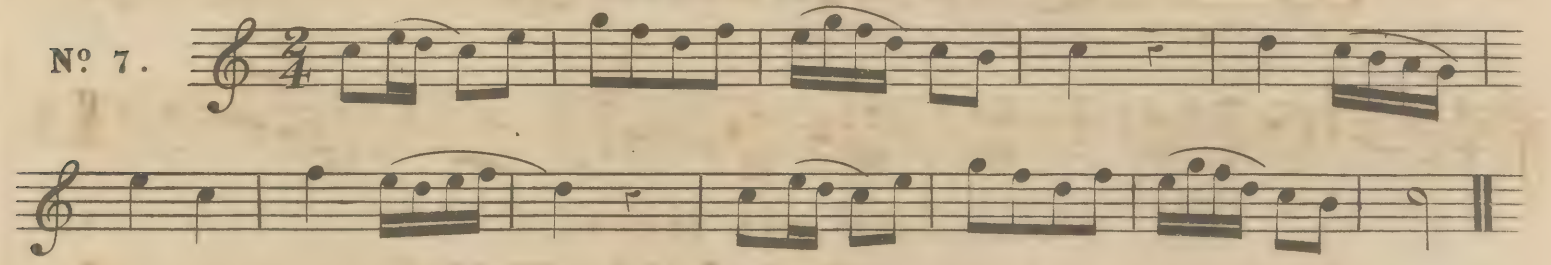
No. 6.



Da Capo.

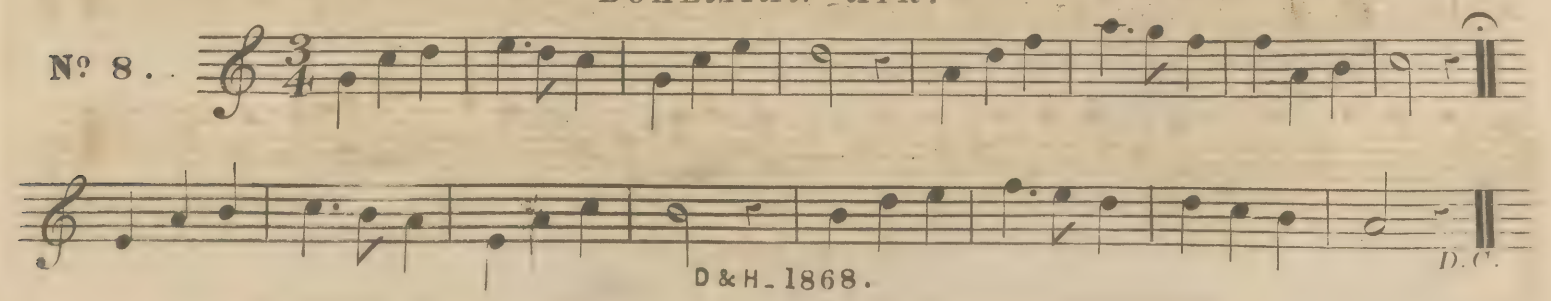
SUL MARGINE D'UN RIO.

No. 7.



BOHEMIAN AIR.

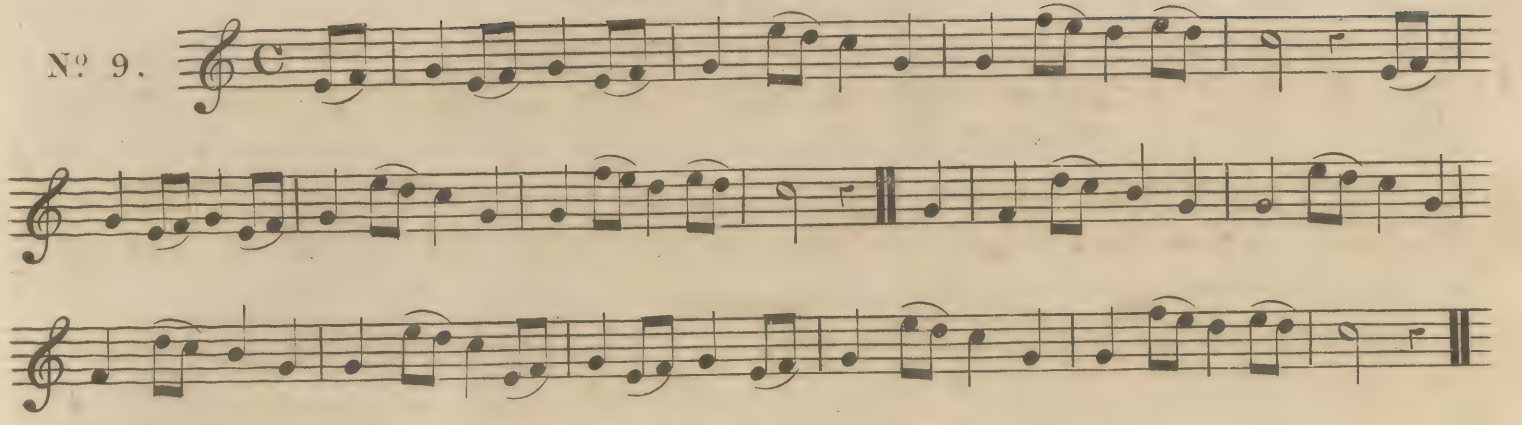
No. 8.



D. C.

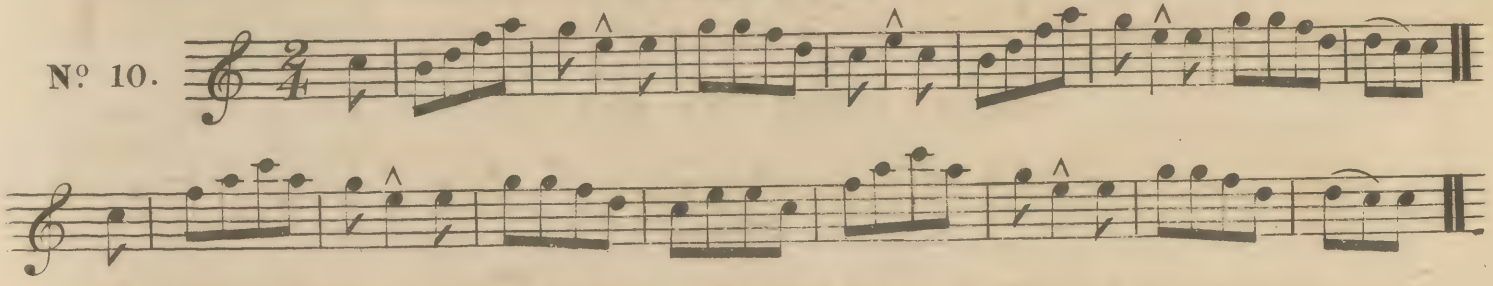
THE SWISS BOY.

Nº 9.



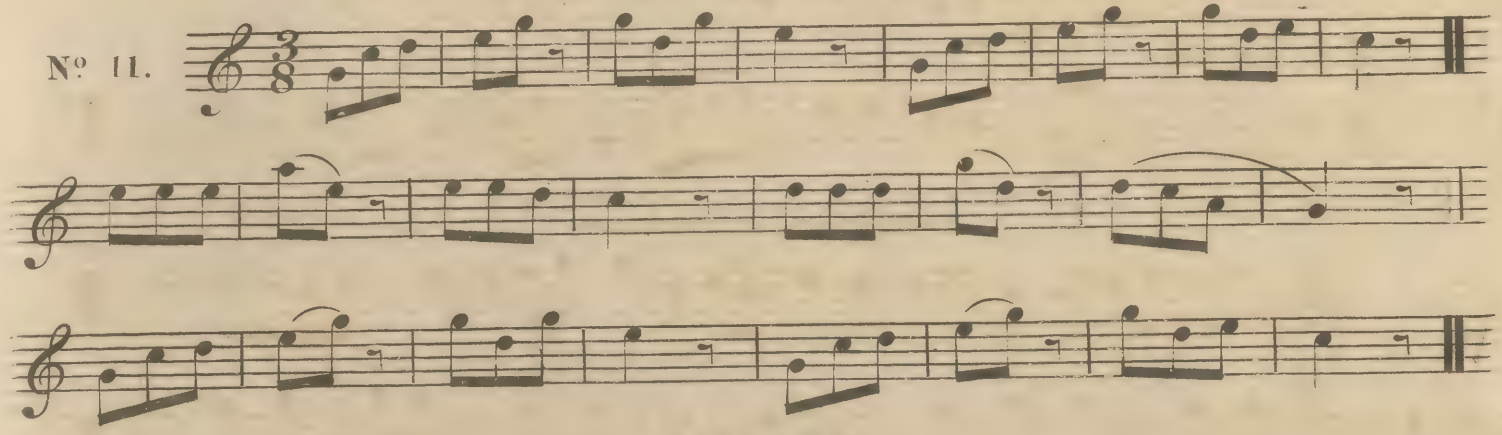
KRAKOVIAK.

Nº 10.



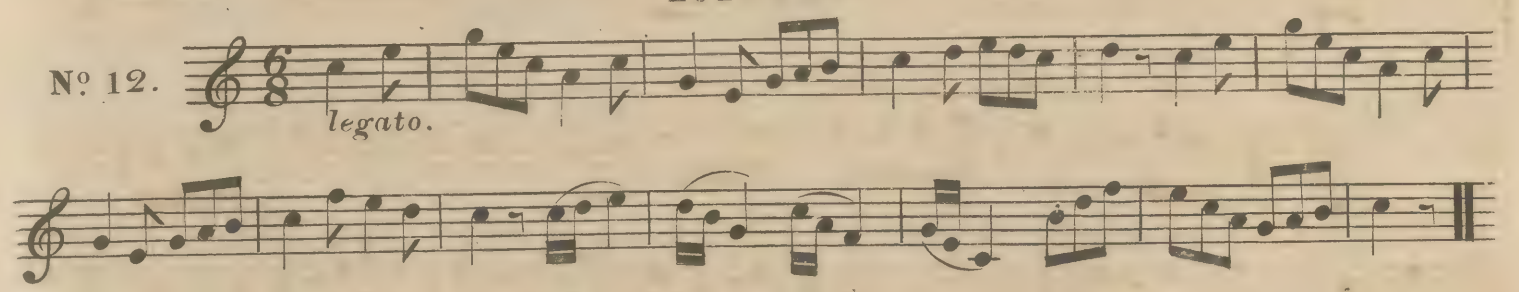
LOVE'S RITORNELLO.

Nº 11.



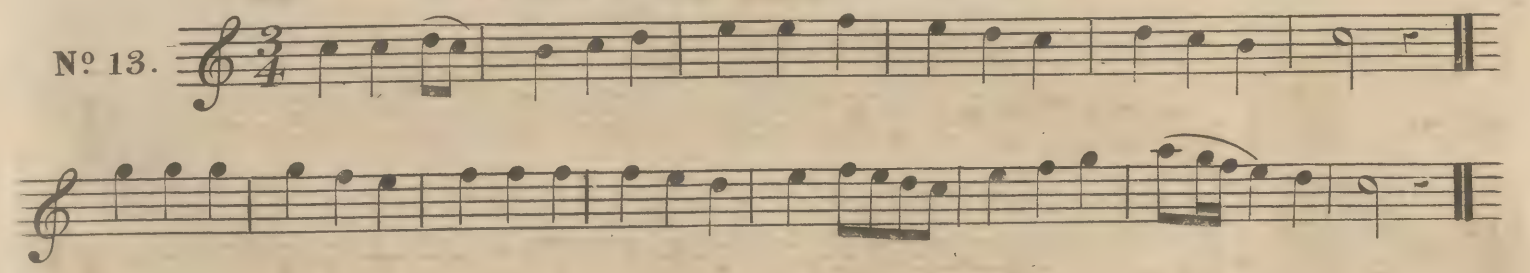
LULLABY.

Nº 12.



GOD SAVE THE QUEEN.

Nº 13.

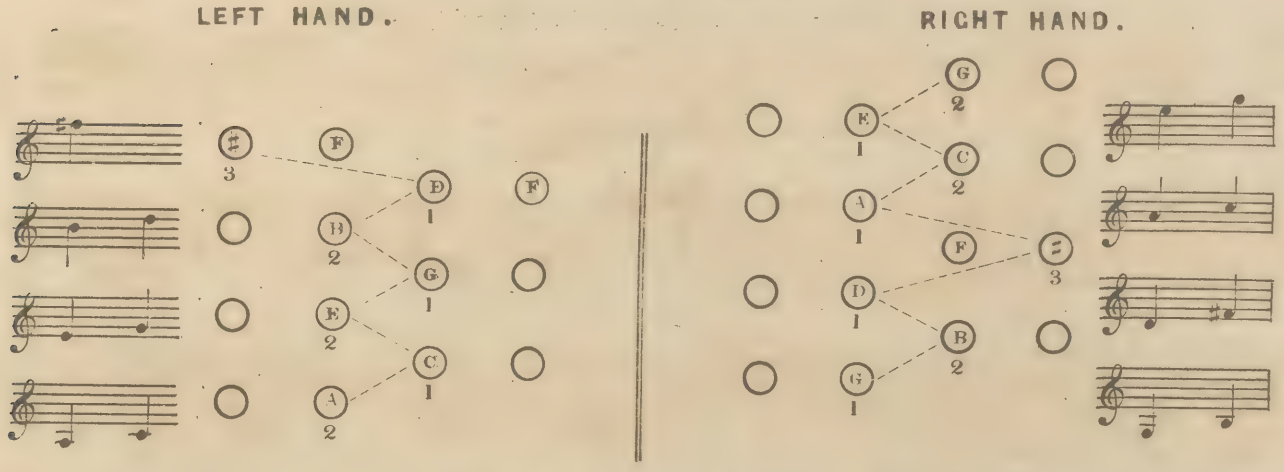


D & H - 1868.

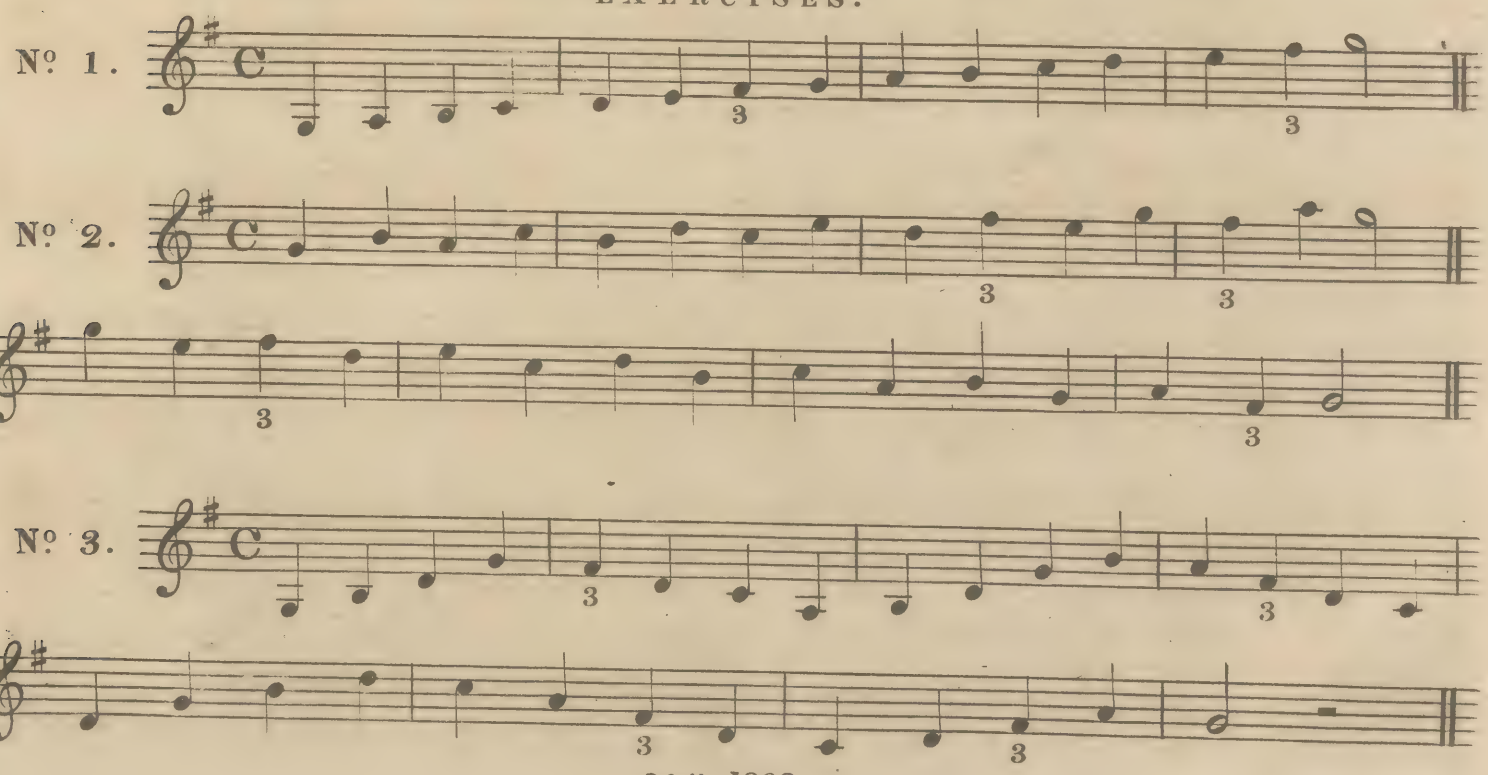
SECOND SERIES.

As the *First* and *Second* fingers are to be considered the regular fingers for the *Natural keys*, so the *First* and *Third* fingers must be regarded as the regular fingers for the *Sharp* and *Flat keys*, but to follow out the important rule already given, not to raise one finger until another is being put down it will be found necessary to employ what may be called *irregular fingering*, that is, using the *Third* fingers for the Naturals, or the *Second* fingers for the Sharp and Flat keys. This change is also required whenever one note is followed by another on the same *Row*. In the following Series of Exercises and Lessons numerous examples will be found of these necessary changes, which by being fingered will render clear what has been said on the subject.

DIAGRAM FOR THE KEY OF G.

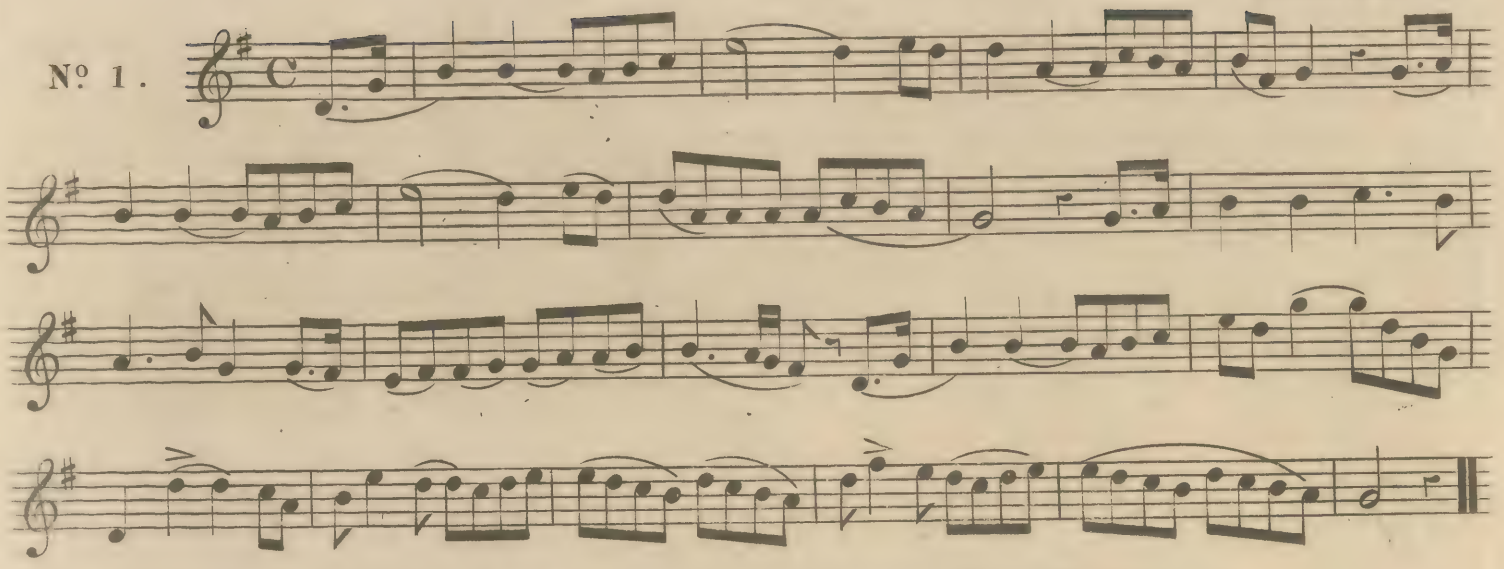


EXERCISES.



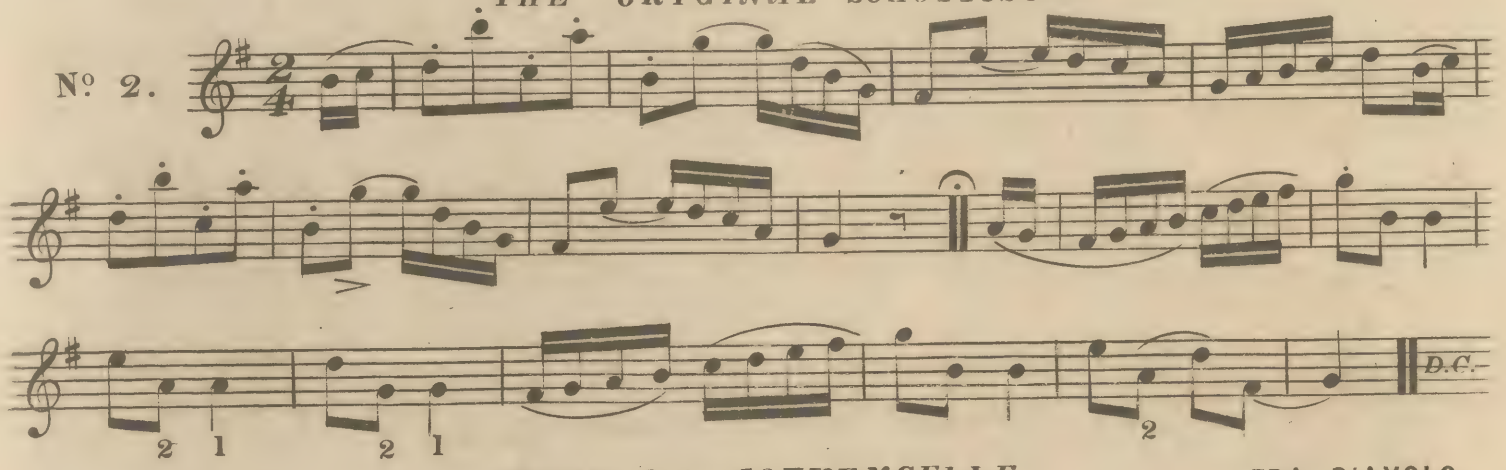
TUTTO È SCIOLTO. SONNAMBULA.

No. 1.



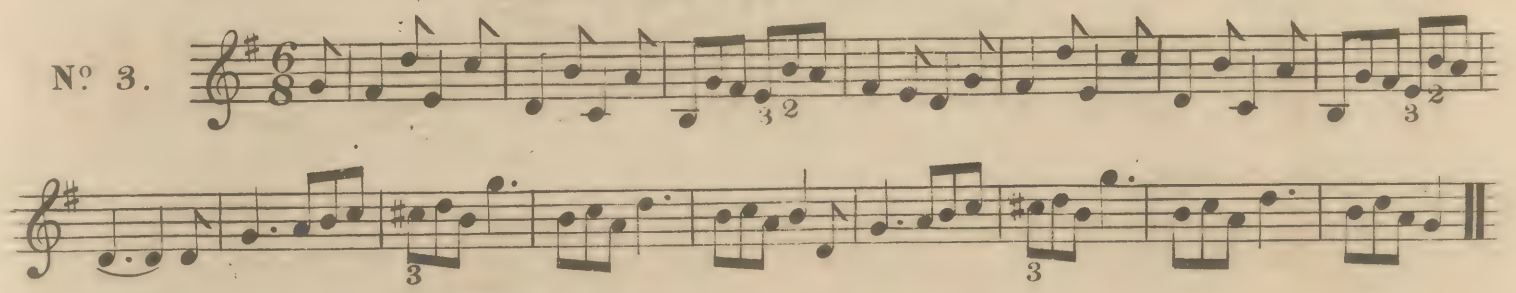
THE ORIGINAL SCHOTTISCHE.

No. 2.



AGNES LA JOUVENCELLE. FRA DIAVOLO.

No. 3.



MARCH MASANIELLO.

No. 4.

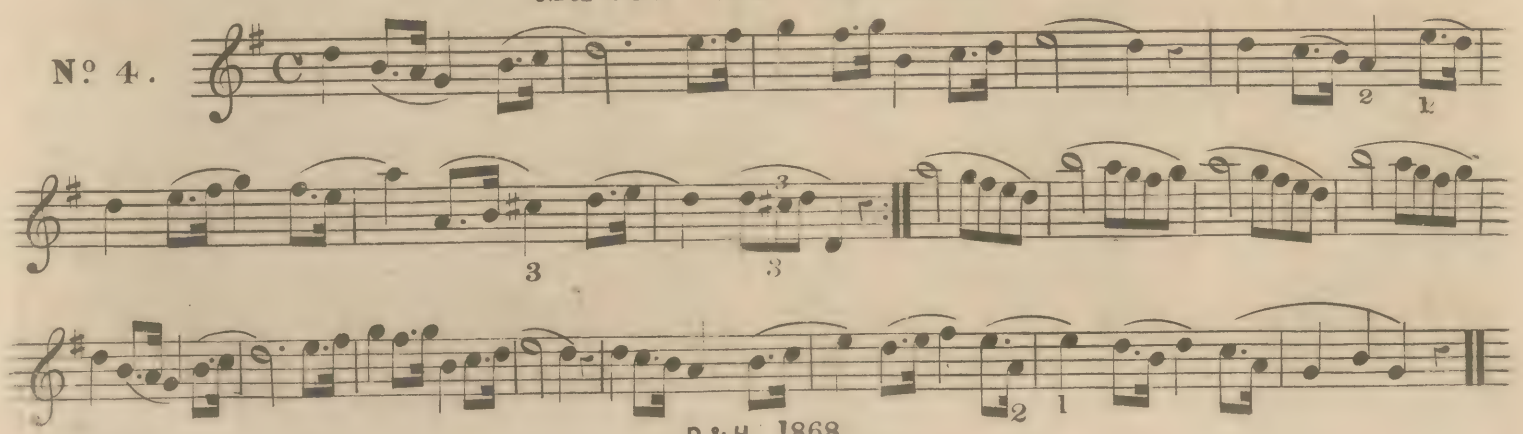
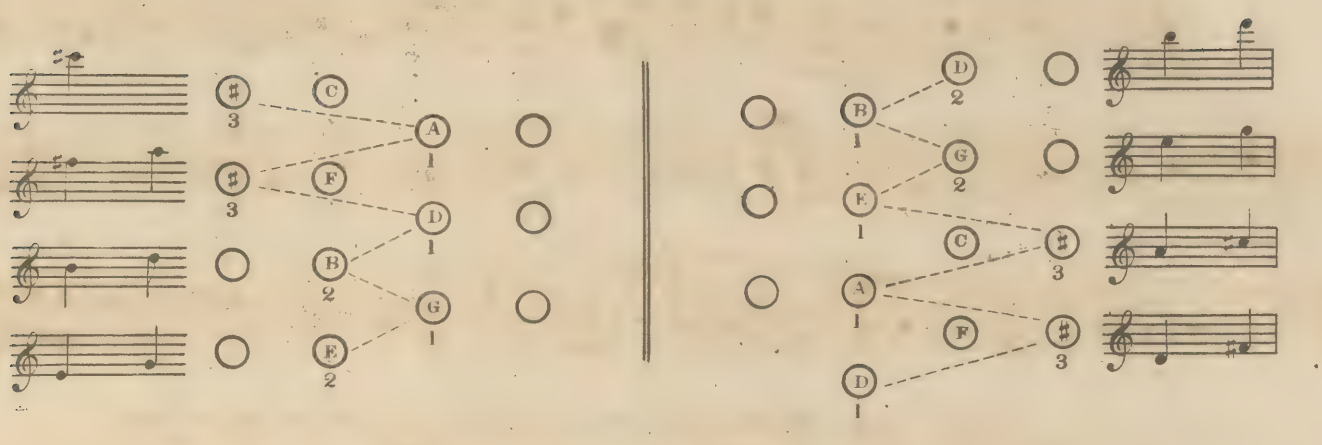
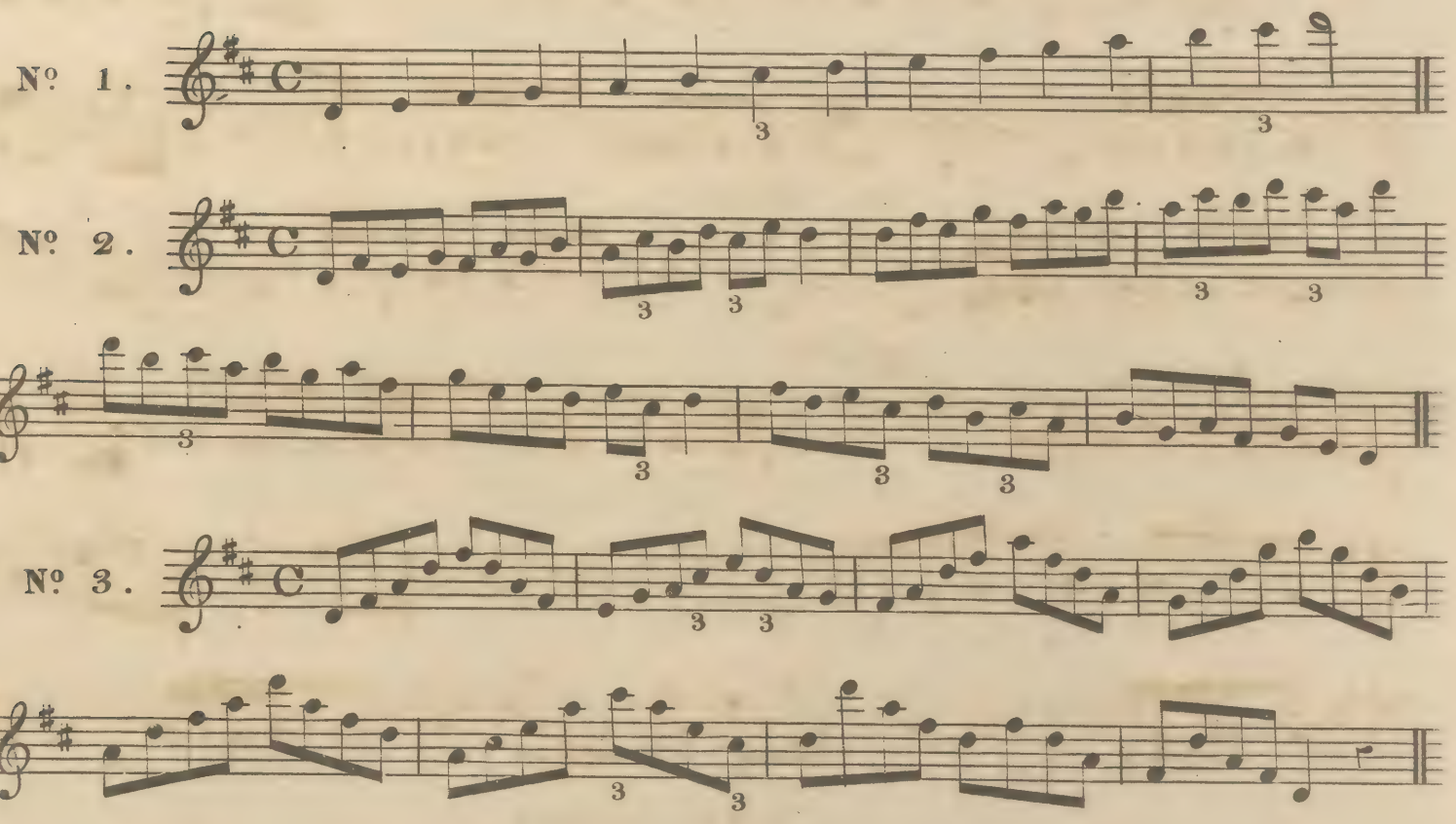


DIAGRAM FOR THE KEY OF D.

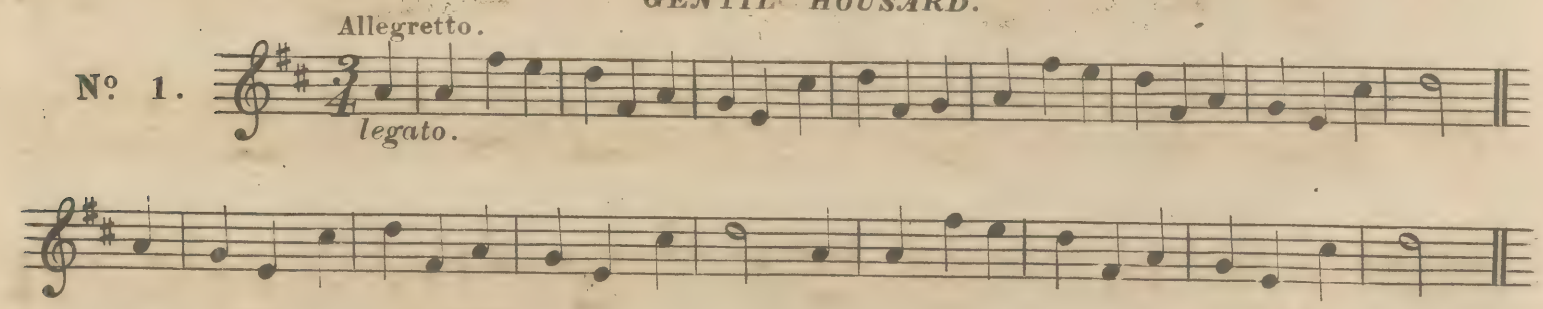


EXERCISES.



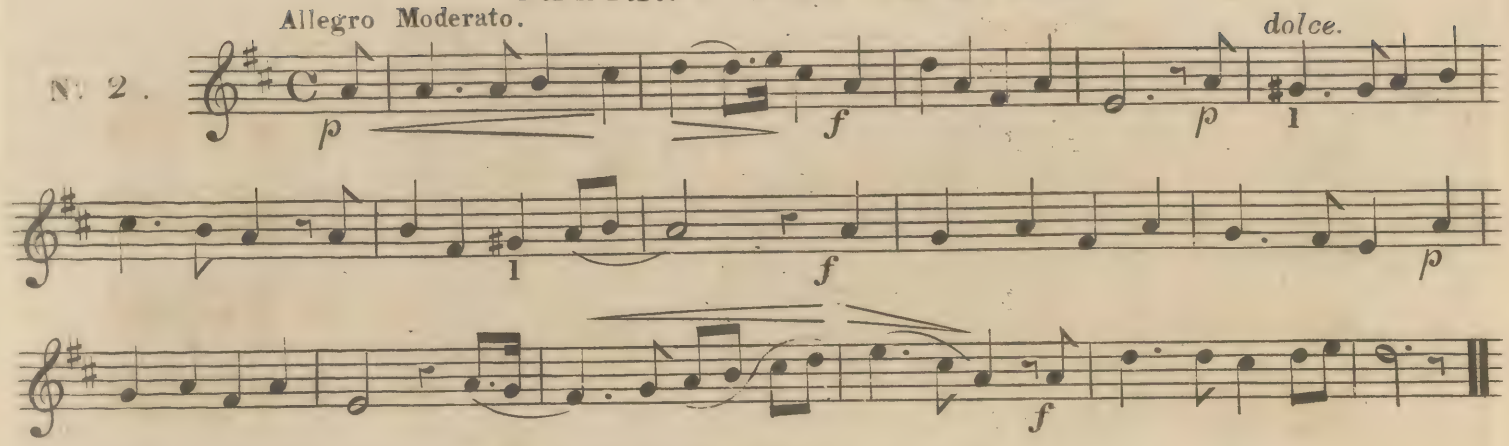
LESSONS.

GENTIL HOUSARD.



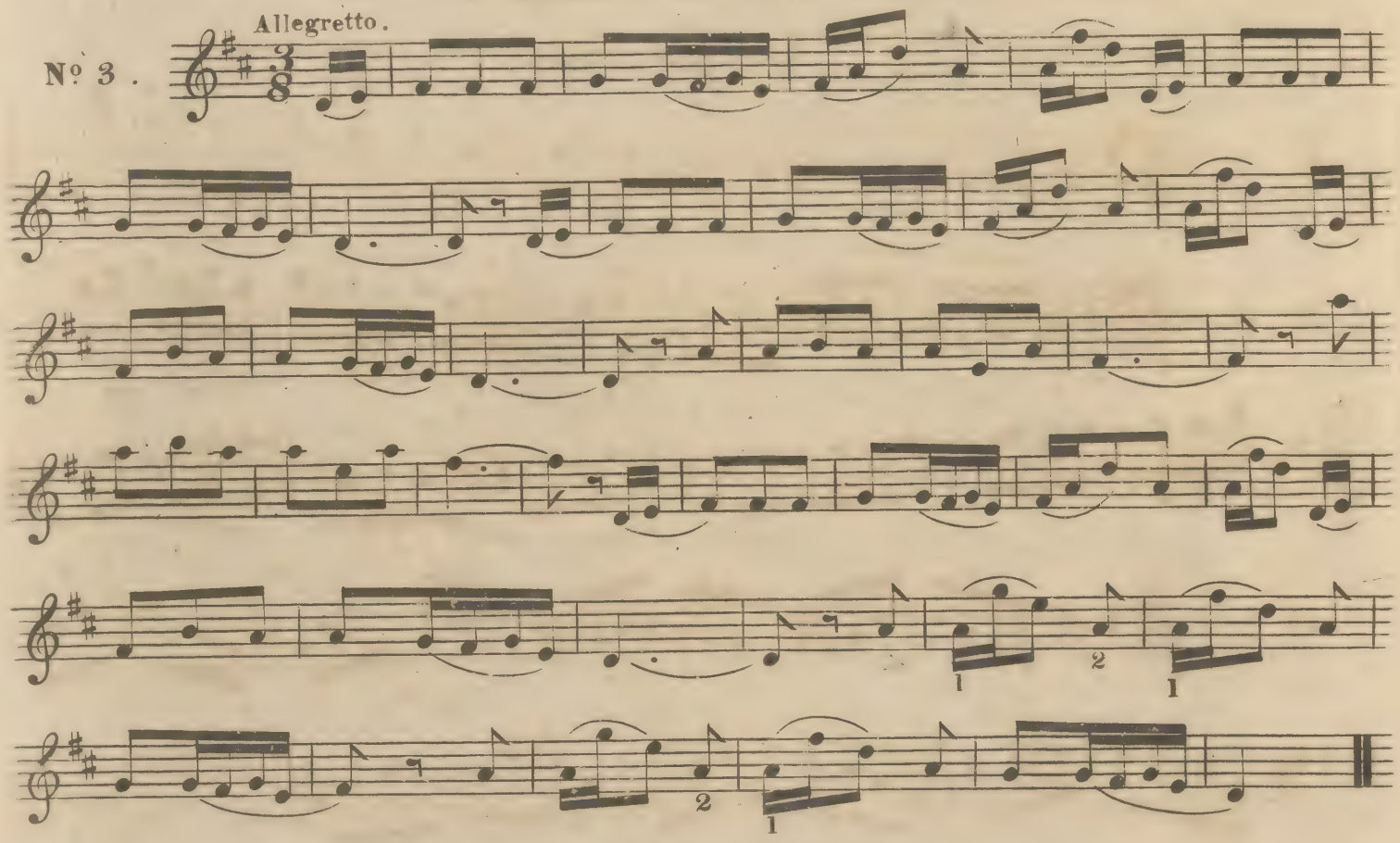
PARTANT POUR LA SYRIE.

Allegro Moderato.



BY THE MARGIN OF FAIR ZURICH'S WATERS.

Allegretto.



AURE FELICE.

Allegretto.

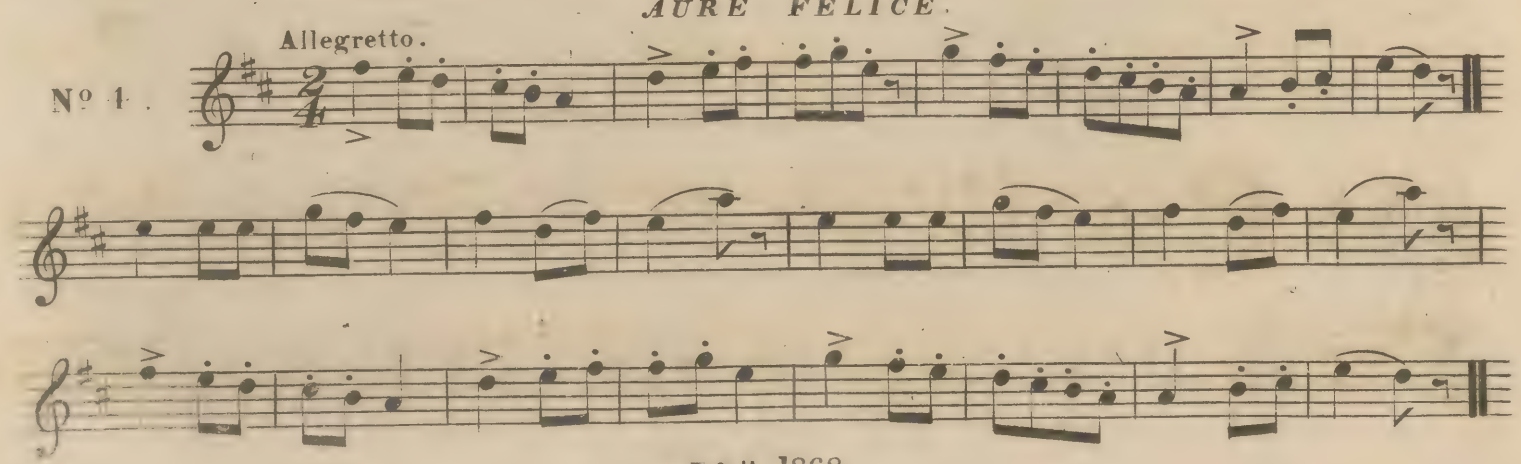
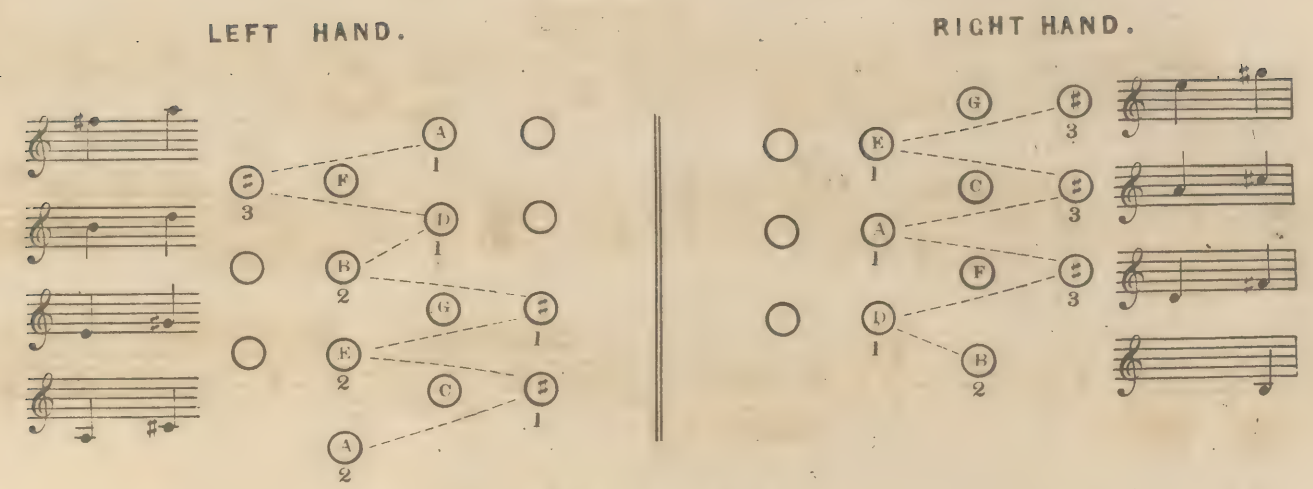
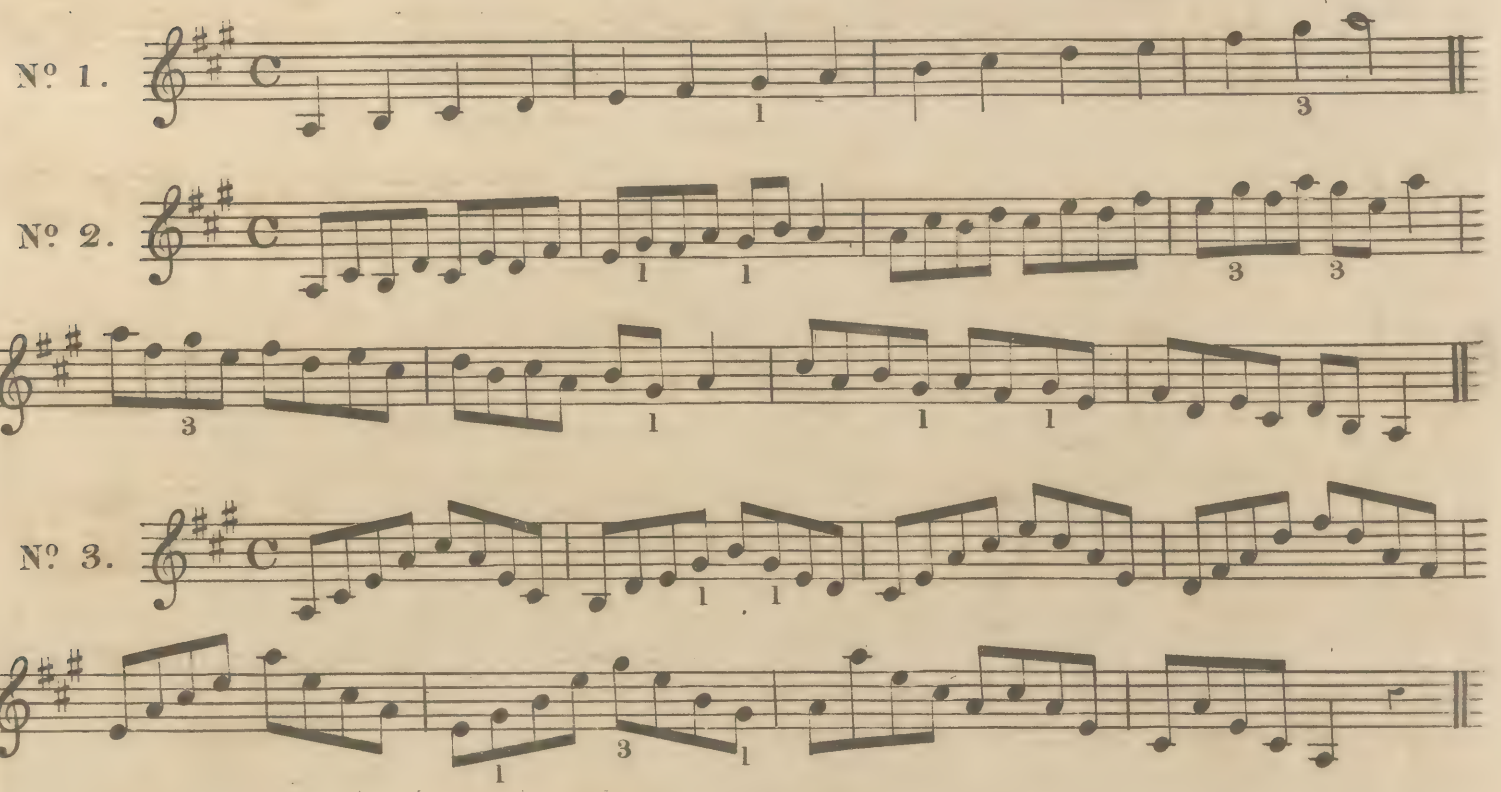


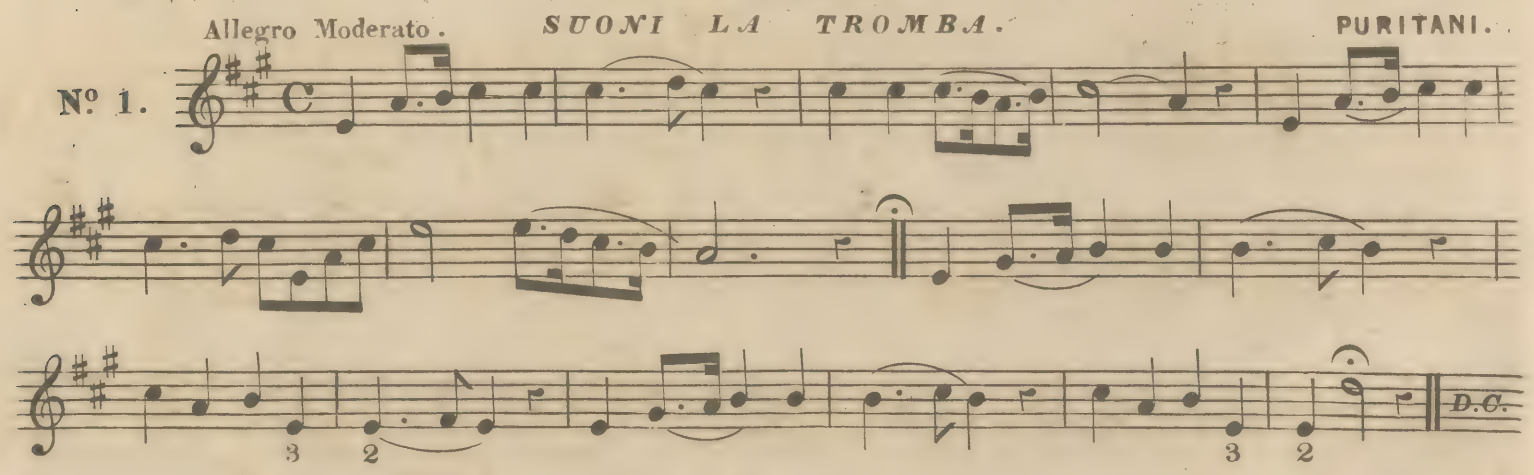
DIAGRAM FOR THE KEY OF A.



EXERCISES.

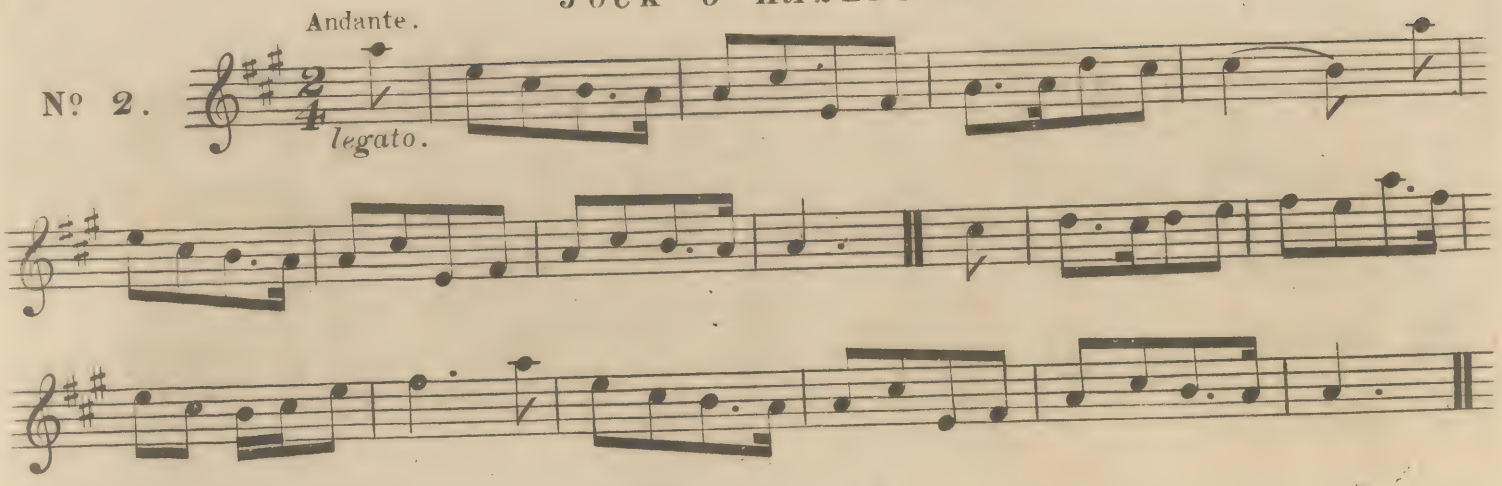


LESSONS.



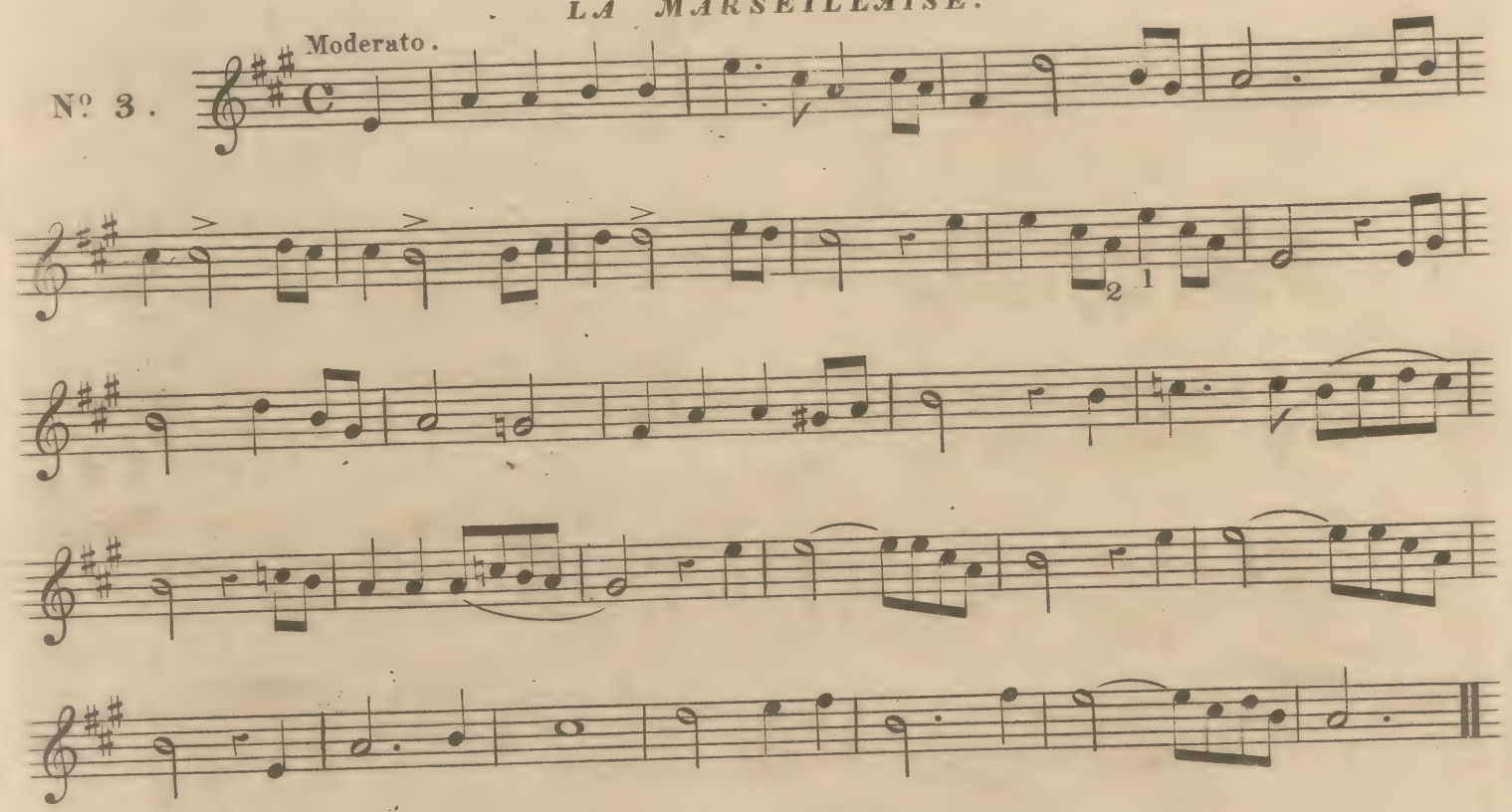
JOCK O' HAZLEDEAN.

Nº 2.



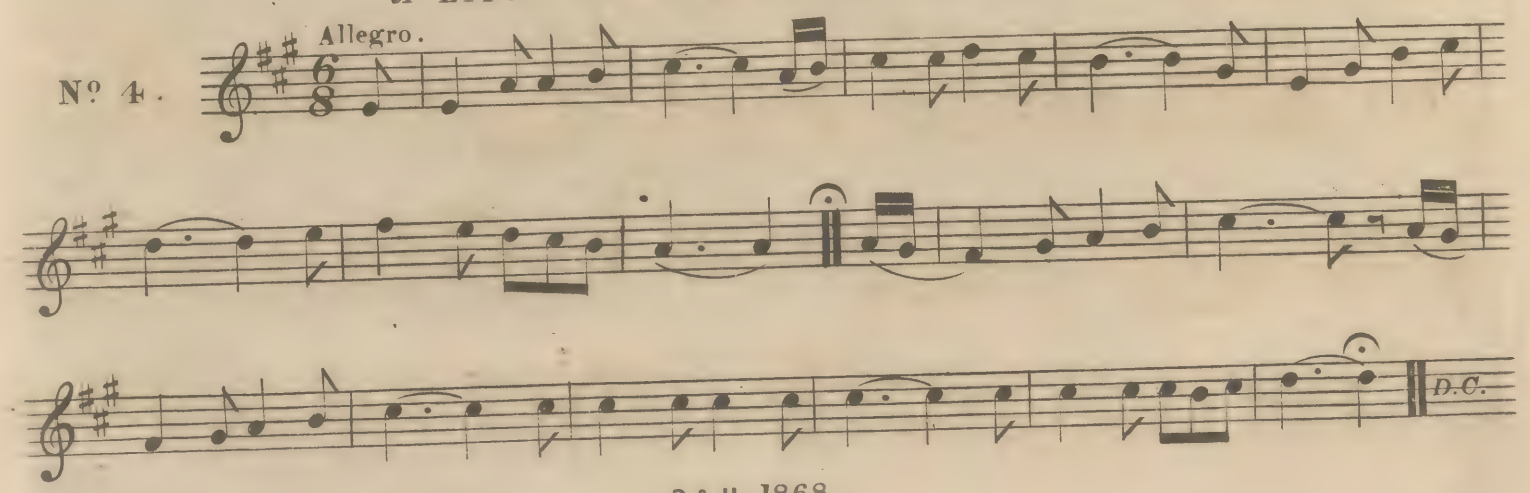
LA MARSEILLAISE.

Nº 3.



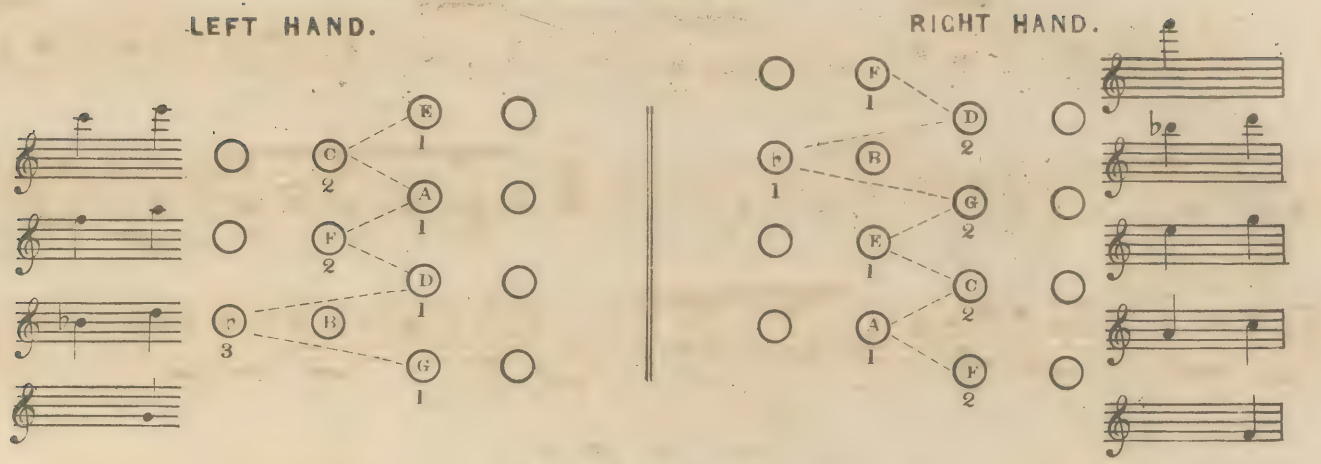
A LIFE ON THE OCEAN WAVE.

Nº 4.

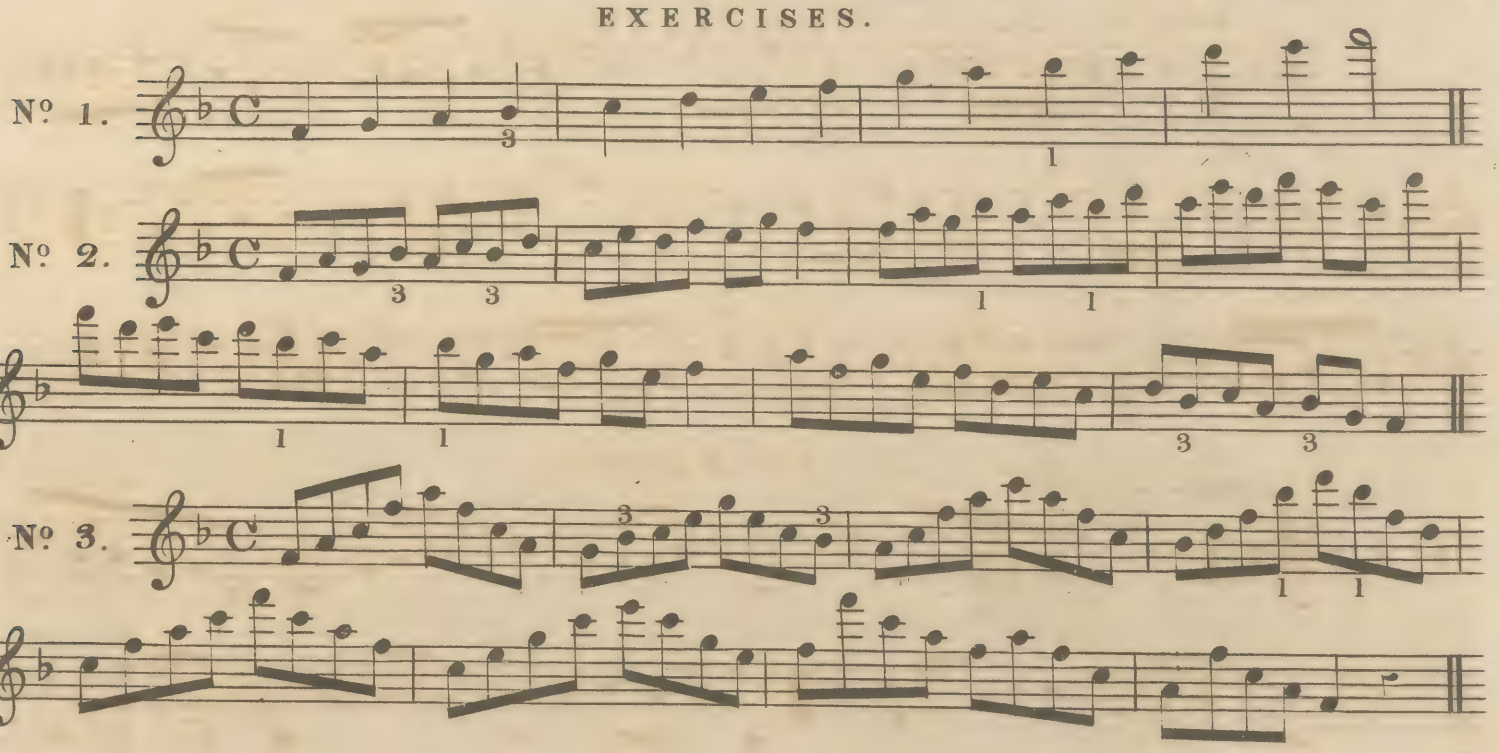


THIRD SERIES.

DIAGRAM FOR THE KEY OF F.

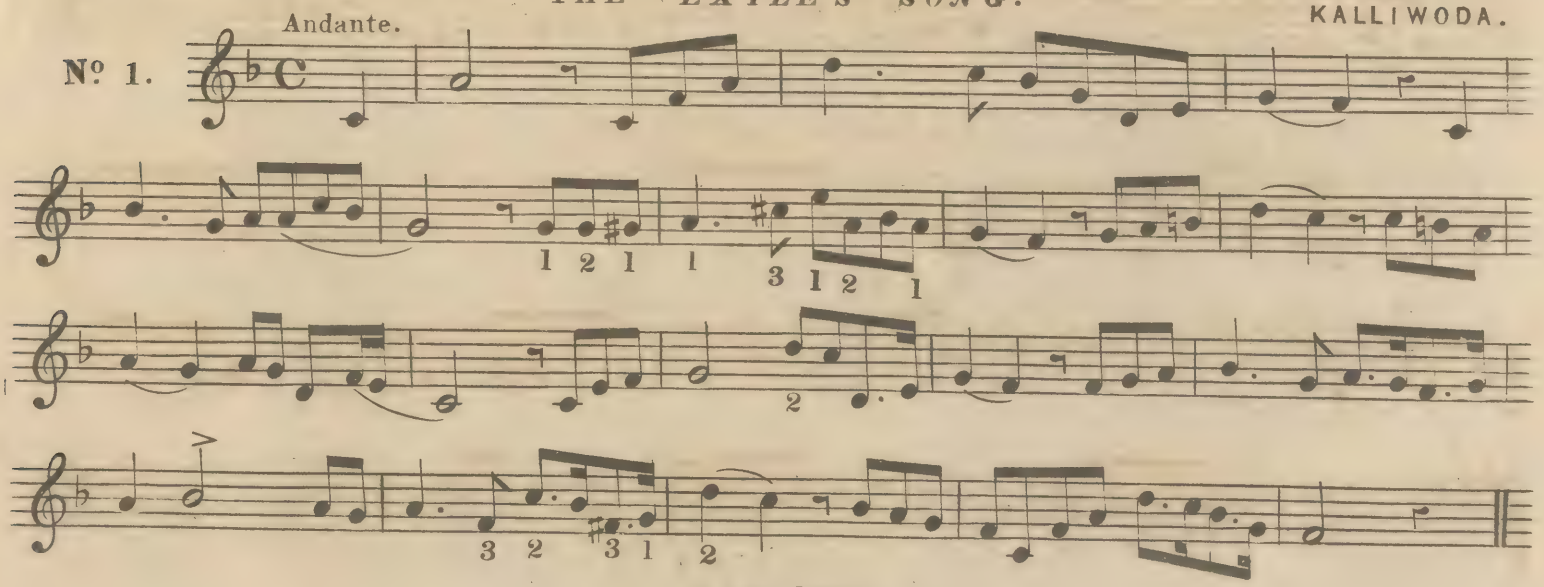


EXERCISES.



LESSONS.

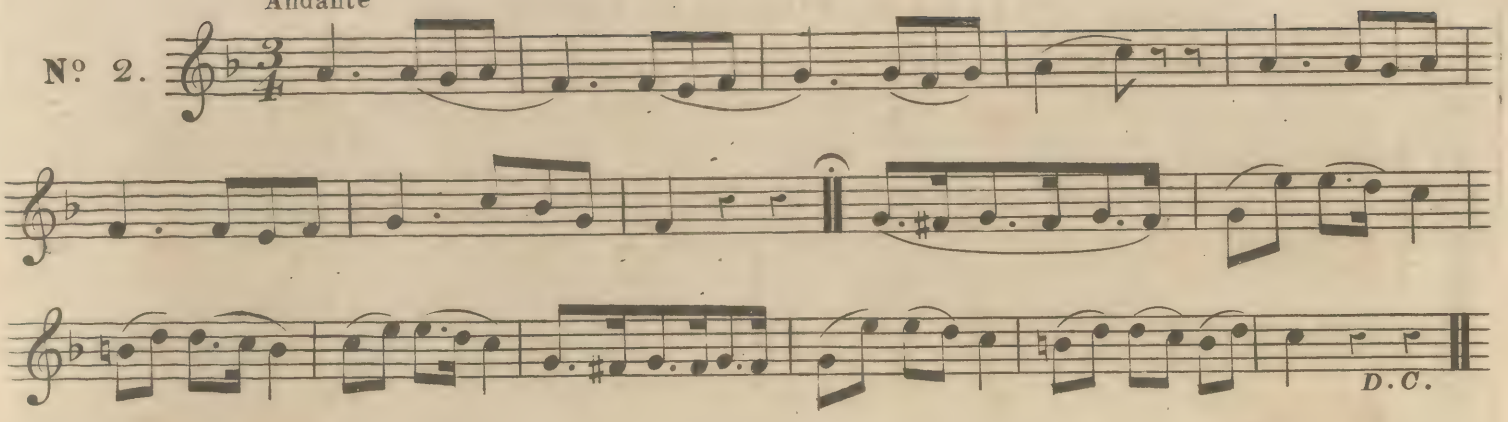
THE EXILE'S SONG.



PESTAL.

Andante

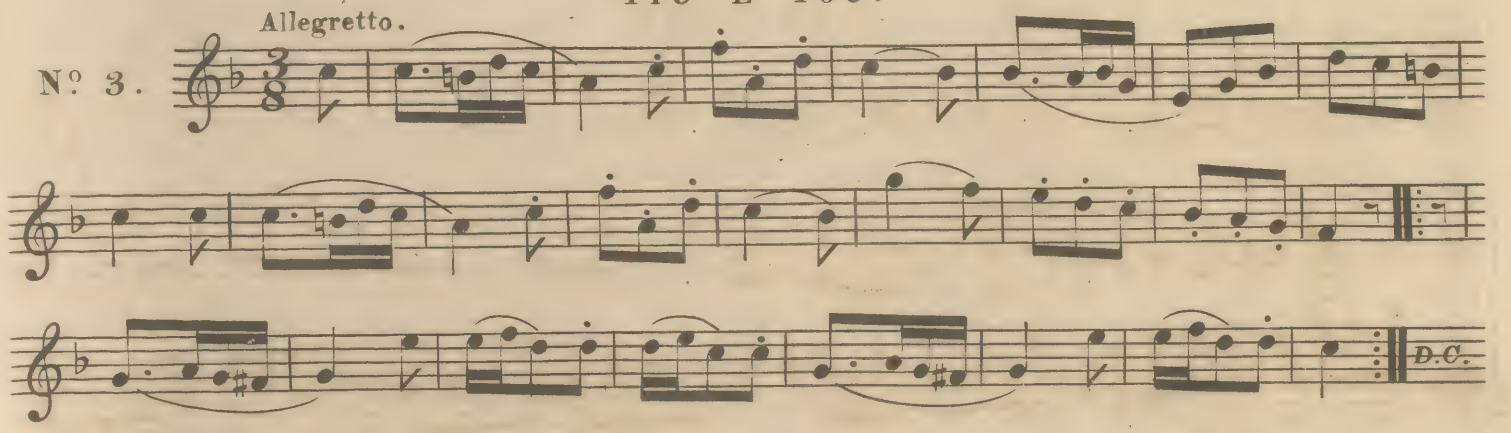
No. 2.



TIC E TOC.

Allegretto.

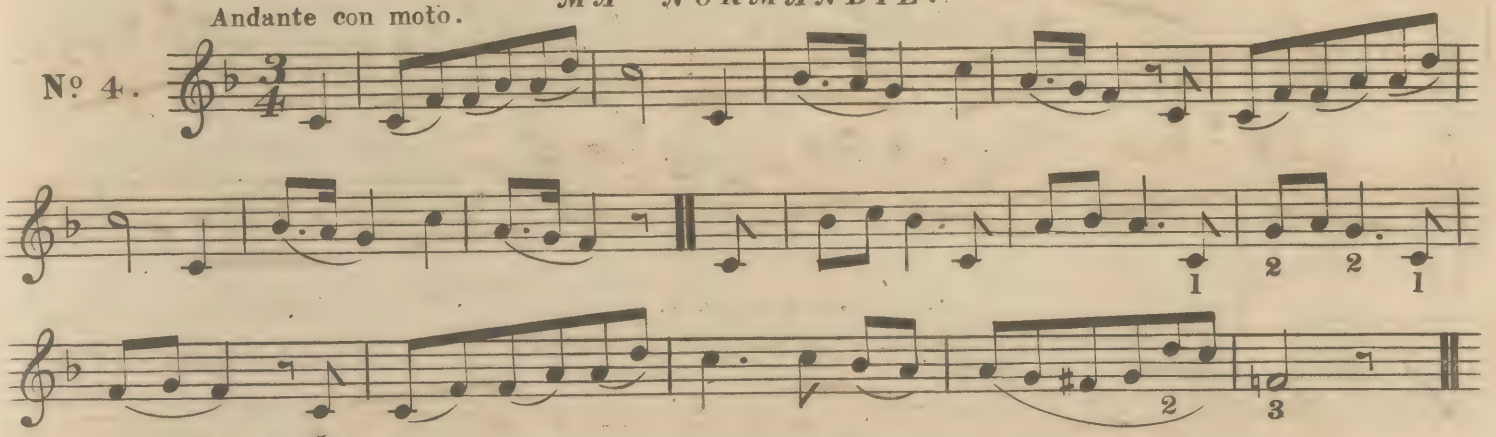
No. 3.



MA NORMANDIE.

Andante con moto.

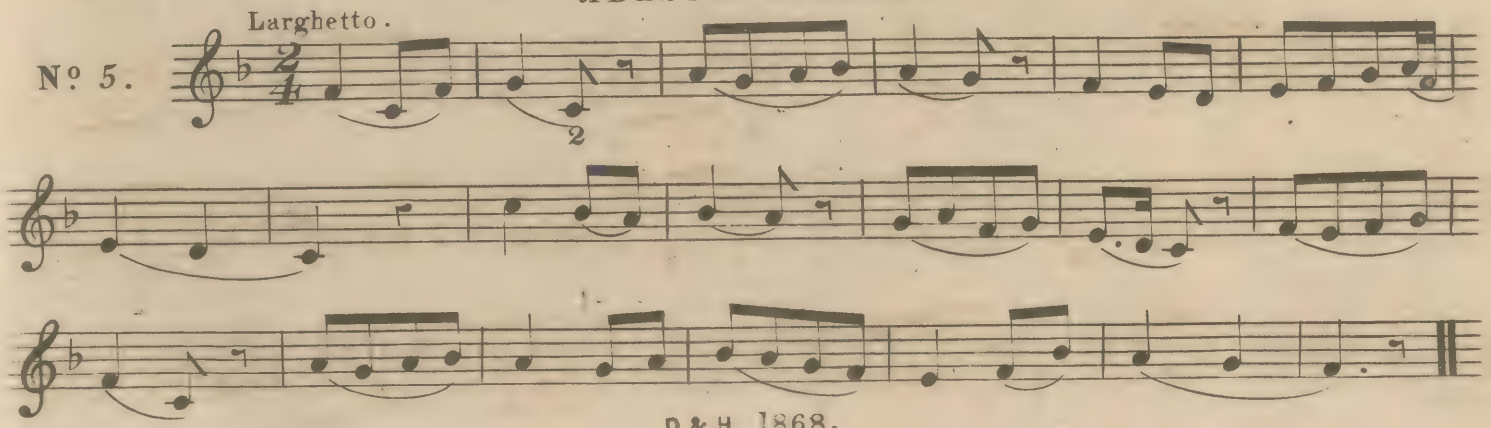
No. 4.



ADESTE FIDELES.

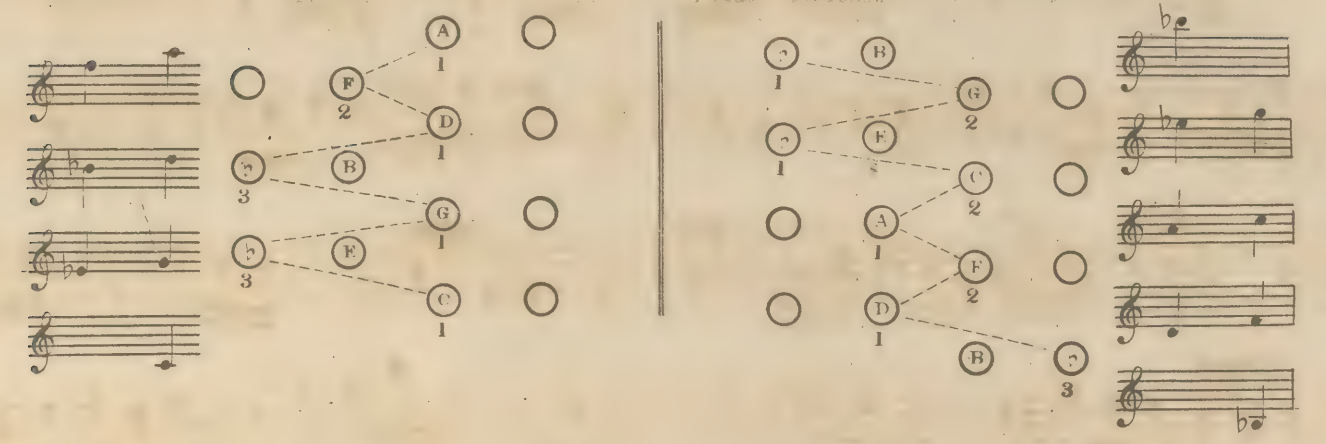
Larghetto.

No. 5.

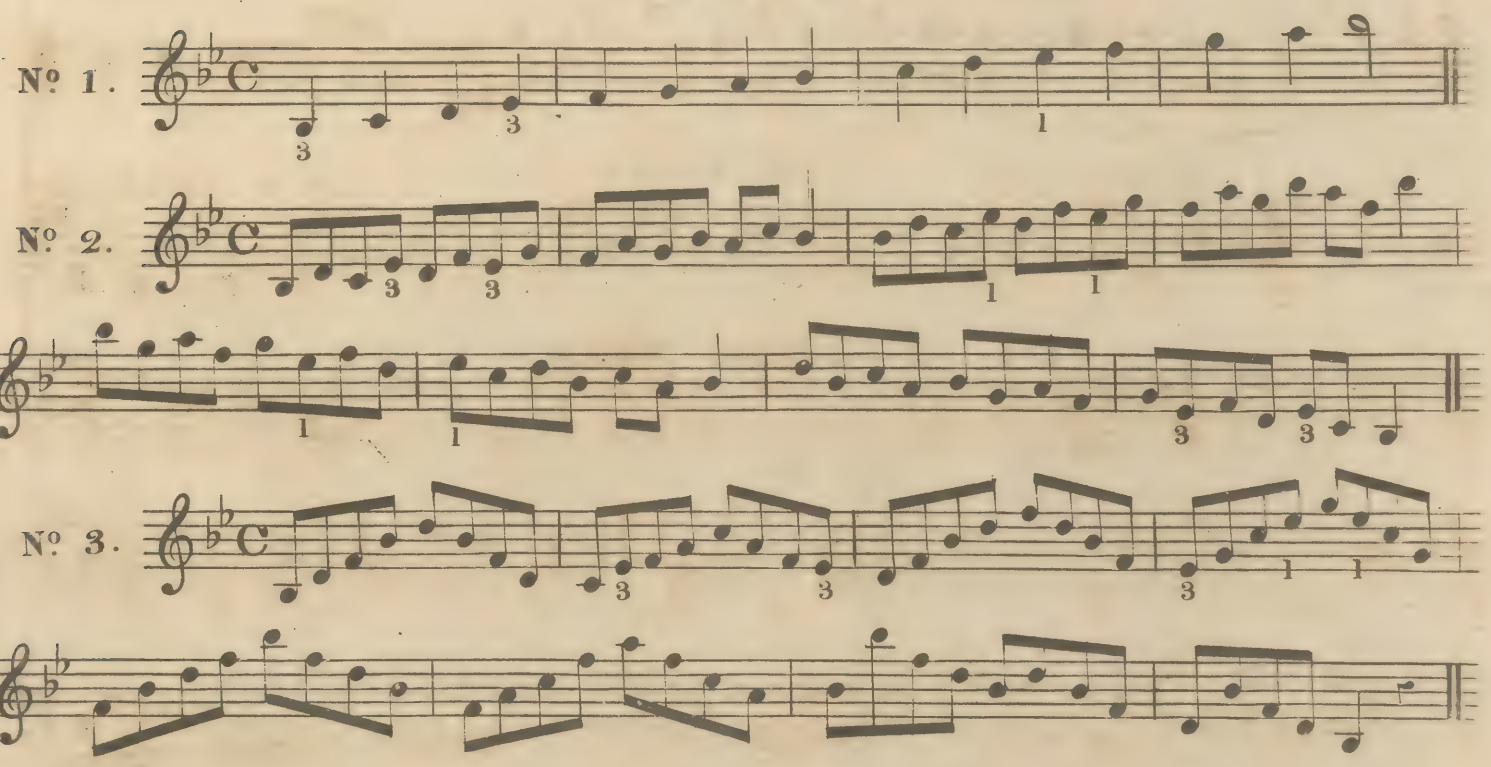


D & H - 1868.

DIAGRAM FOR THE KEY OF B♭

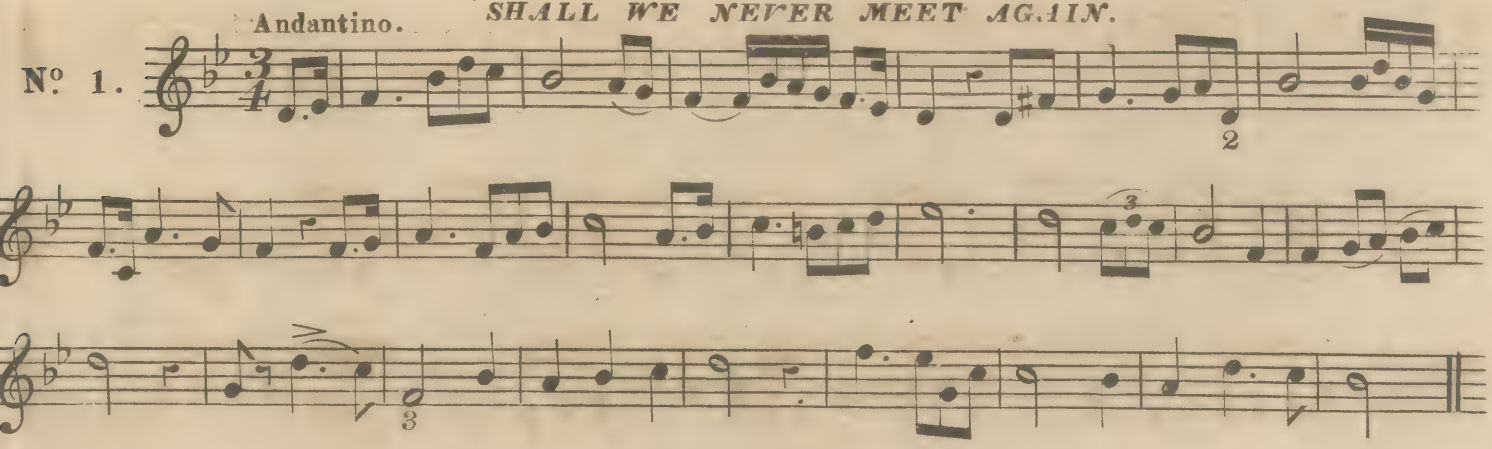


EXERCISES.



LESSONS.

Andantino. *SHALL WE NEVER MEET AGAIN.*

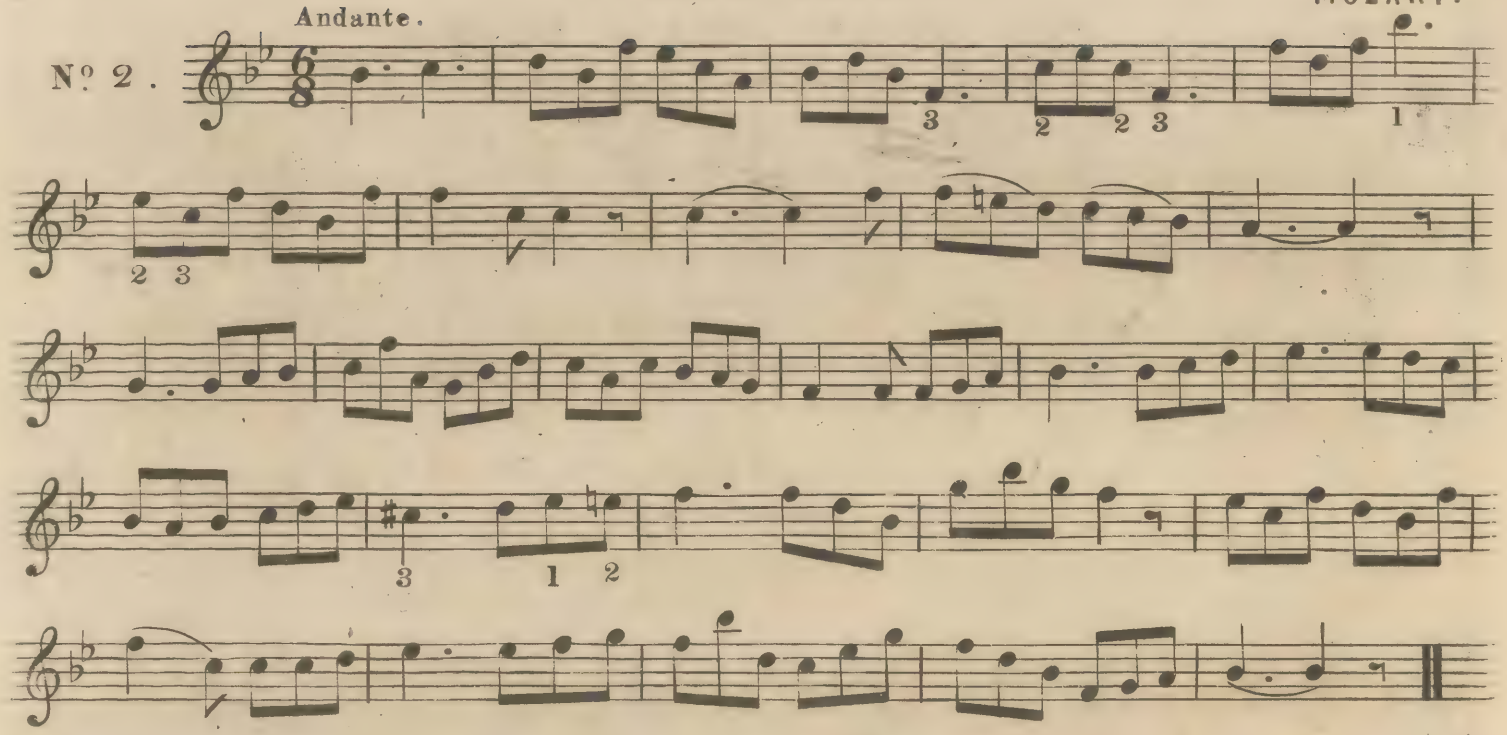


SULL' ARIA.

MOZART.

Andante.

No 2.

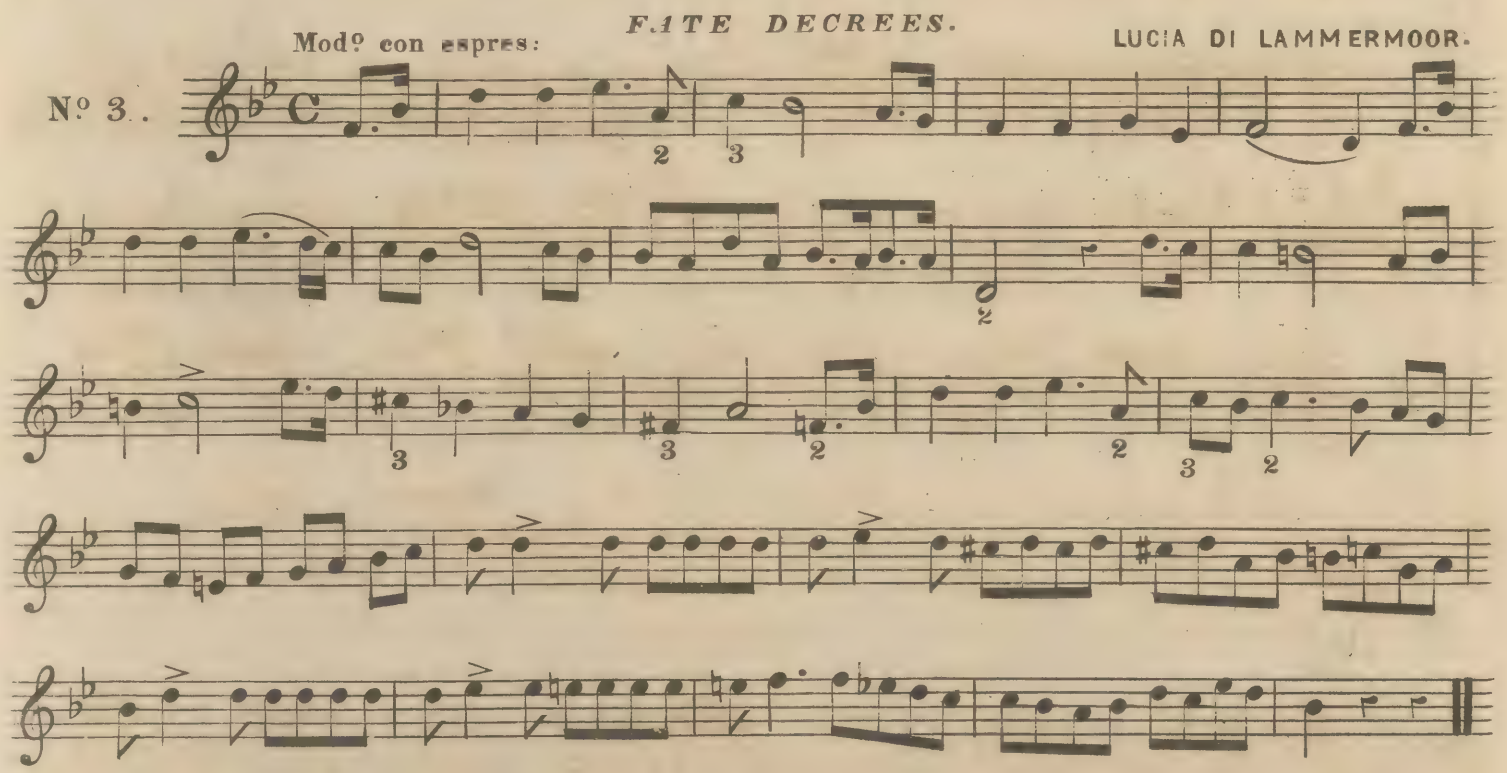


FATE DECREES.

LUCIA DI LAMMERMOOR.

Modº con espres:

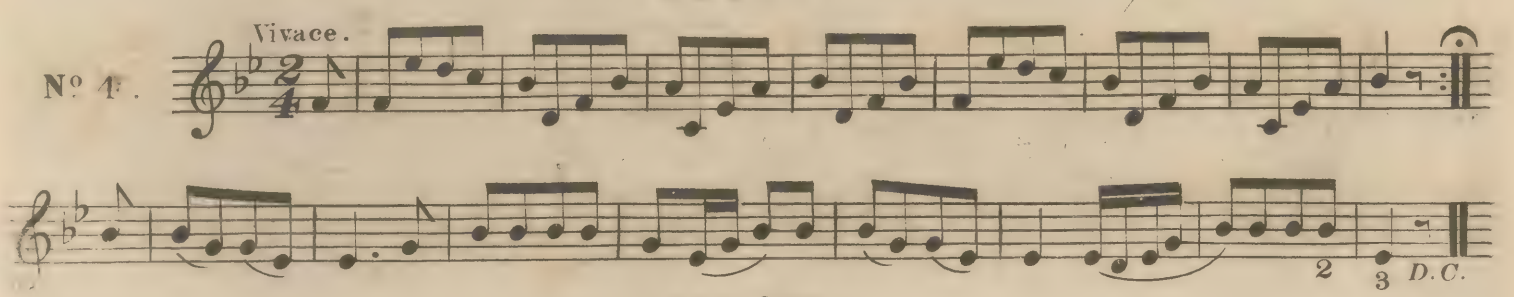
No 3.



GALOP.

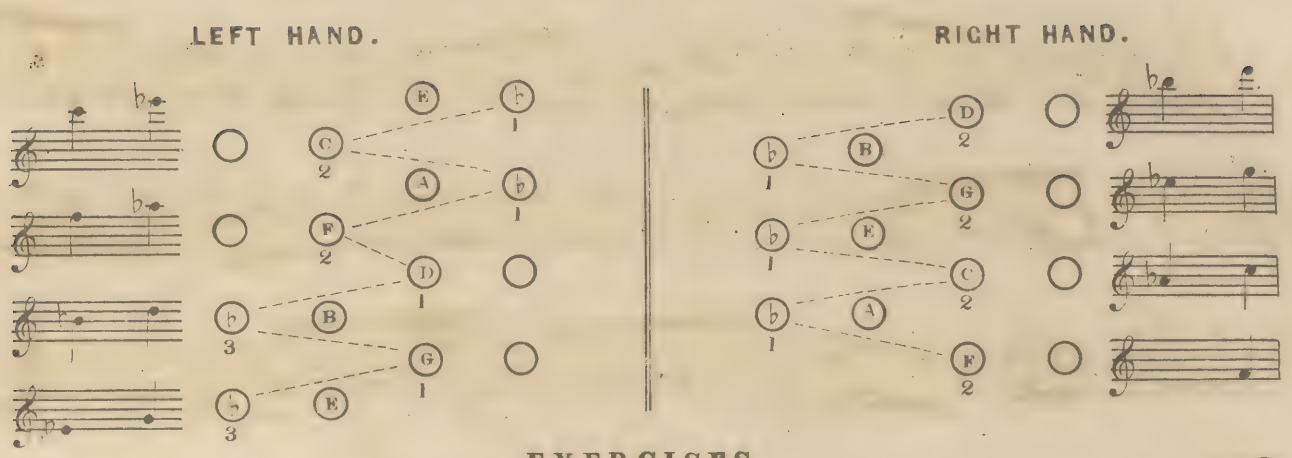
Vivace.

No 4.

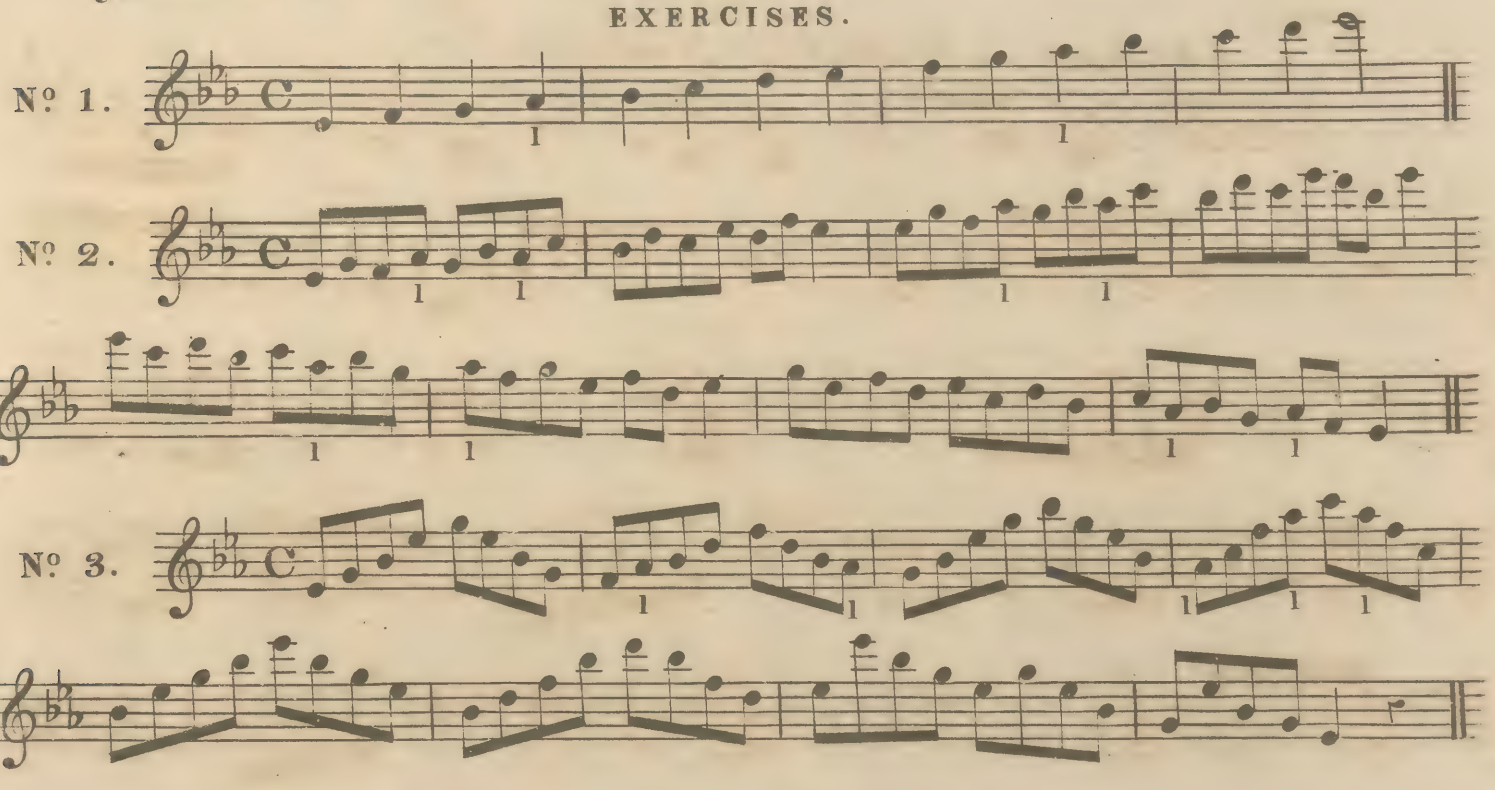


D & H - 1868.

DIAGRAM FOR THE KEY OF E♭

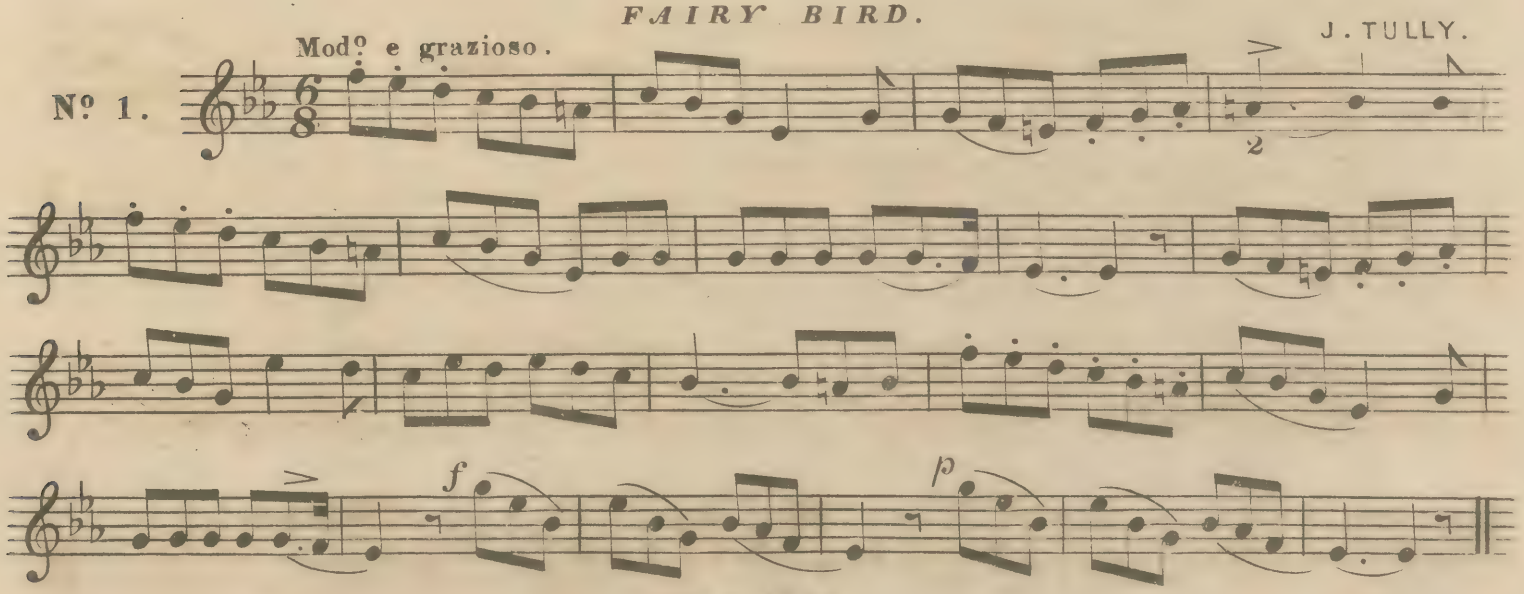


EXERCISES.



LESSONS.

FAIRY BIRD.

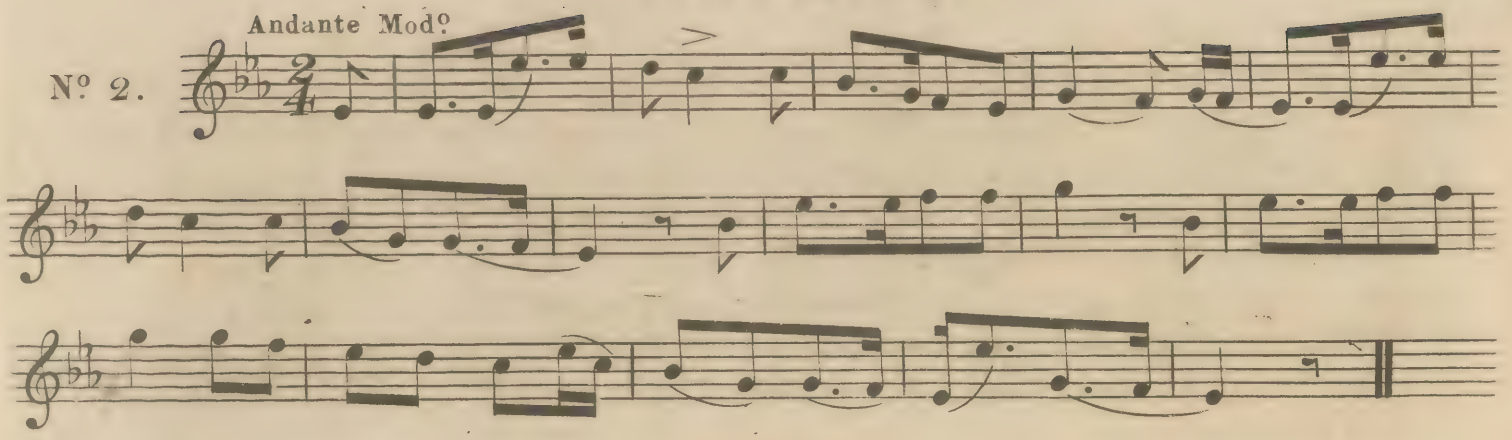


D & H - 1868.

ANNIE LAURIE.

Andante Modº

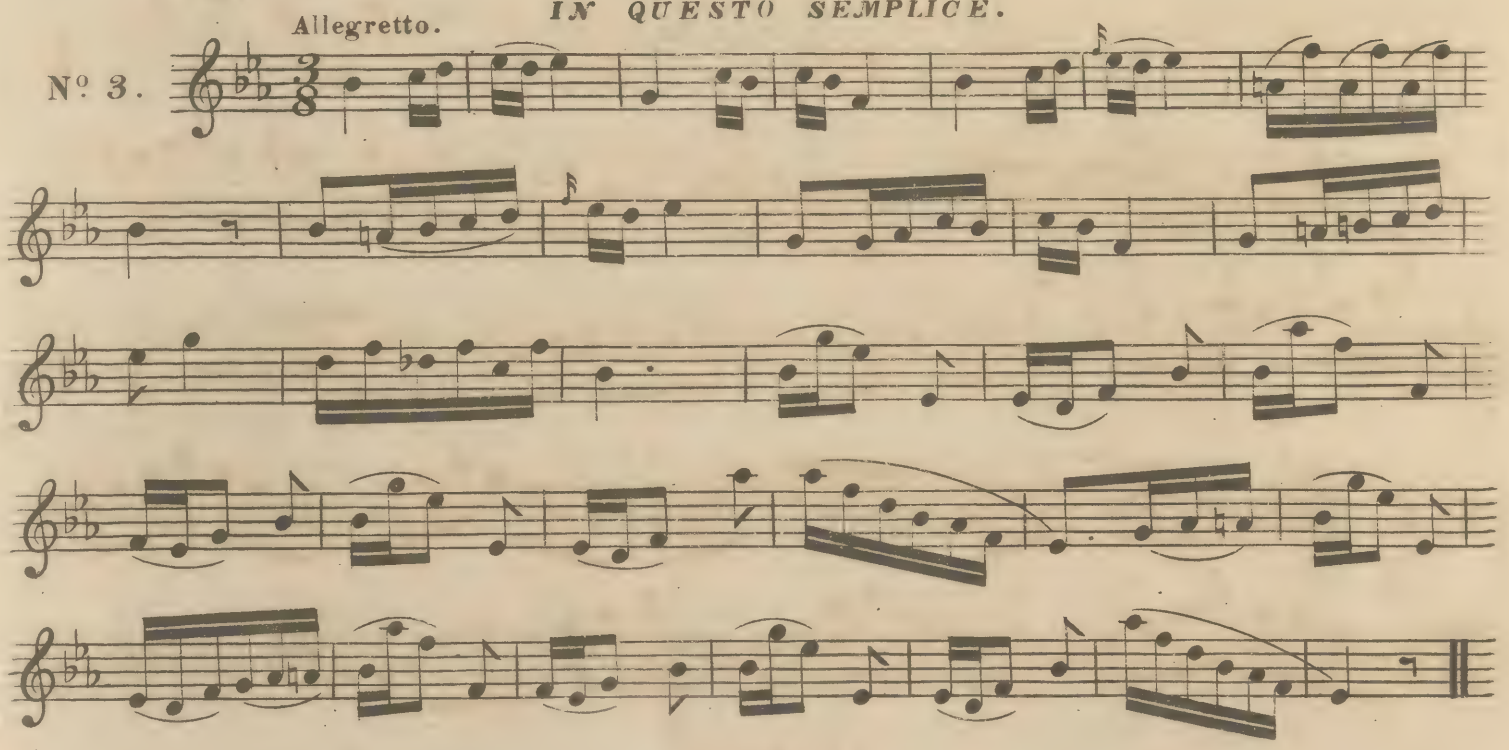
Nº 2.



IN QUESTO SEMPLICE.

Allegretto.

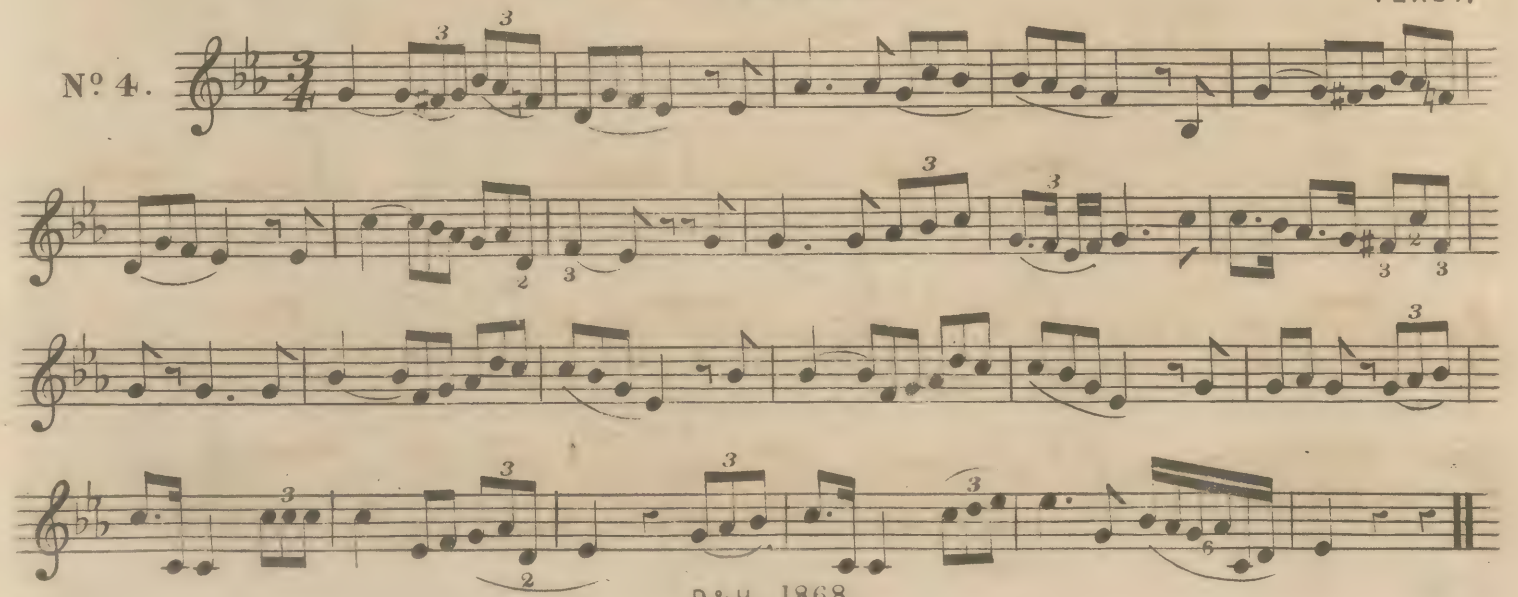
Nº 3.



I LOMBARDI.

VERDI.

Nº 4.



ON DOUBLE NOTES.

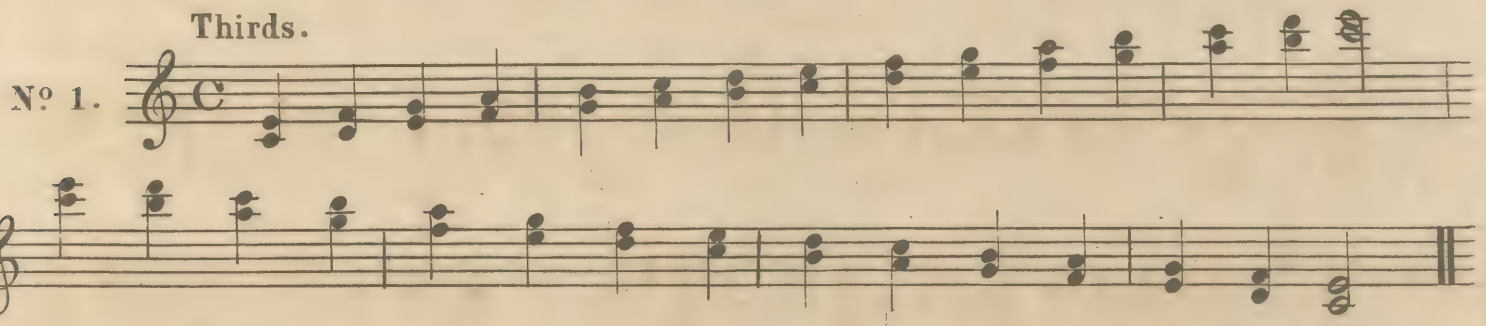
One of the peculiar advantages of the Concertina is the facility with which various sounds can be played together, producing what is called Harmony. The simplest combinations are Thirds or Sixths, and either of these may be played in succession. When more than two notes are played together they are called a Chord.

With *Thirds, Sixths, Octaves,* or *Tenths*, great care must be taken to play them exactly at the same instant, as though they were played with one finger.

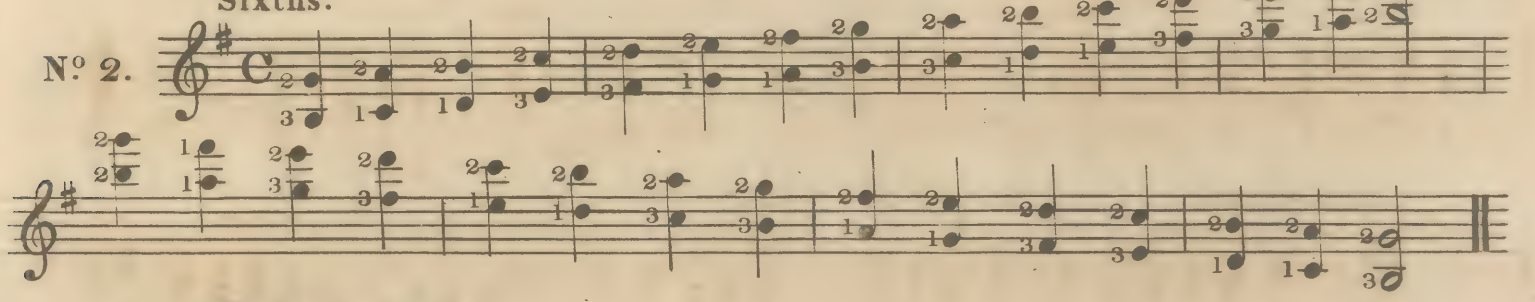
It will frequently be found necessary in Chords to use one finger for two keys; when this is required in the following Examples the fingering will be marked, which will best explain the necessity.

EXERCISES.

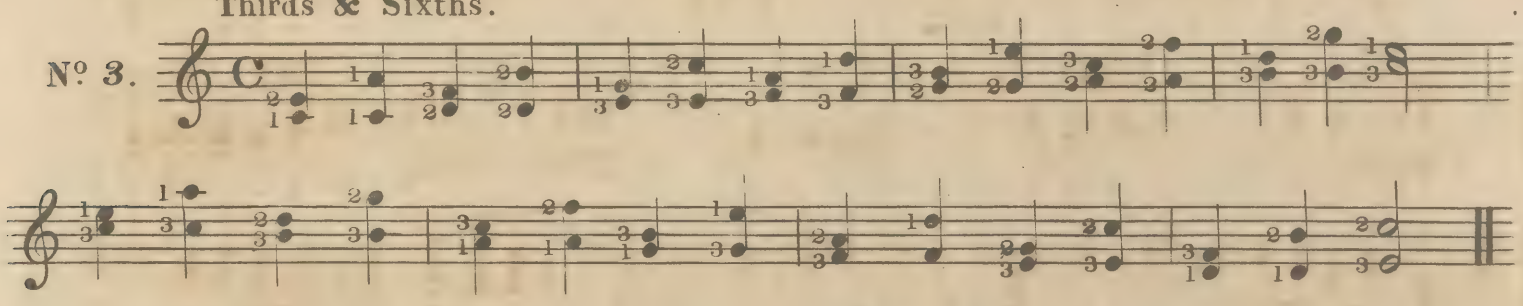
Thirds.



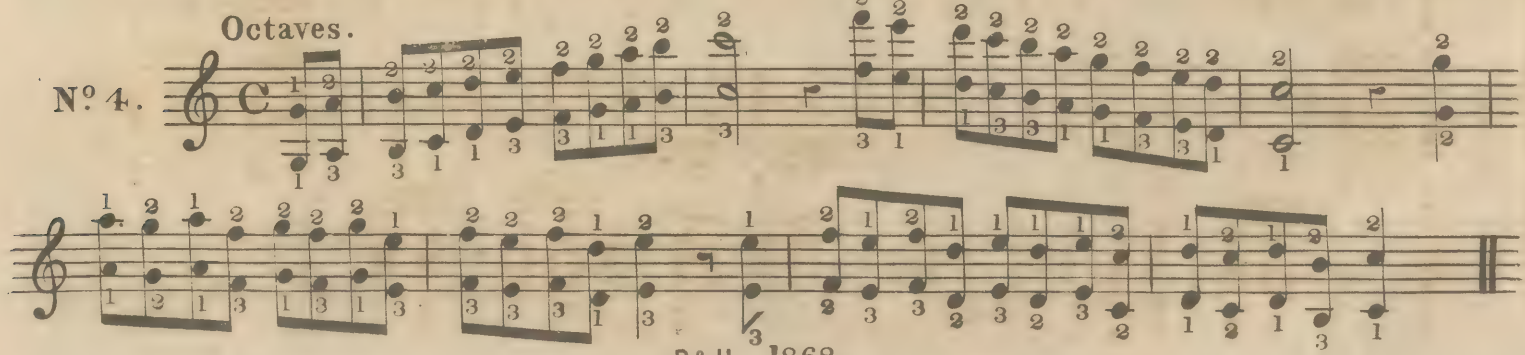
Sixths.



Thirds & Sixths.



Octaves.



Tenths.

Nº 5.

Chords.

Nº 6.

LESSONS.

O DOLCE CONCENTO.

Nº 1.

DI PESCATORE IGNOBILE.

Larghetto.

Nº 2.

VEDRAI CARINO.

No. 3.

COM'È GENTIL.

No. 4.

f

rallen. *morendo.*

ON REPEAT NOTES.

When a note is repeated in succession slowly or even moderately fast; it may be played with the same finger, but when it is to be repeated rapidly the 1st and 2nd fingers must be used alternately.

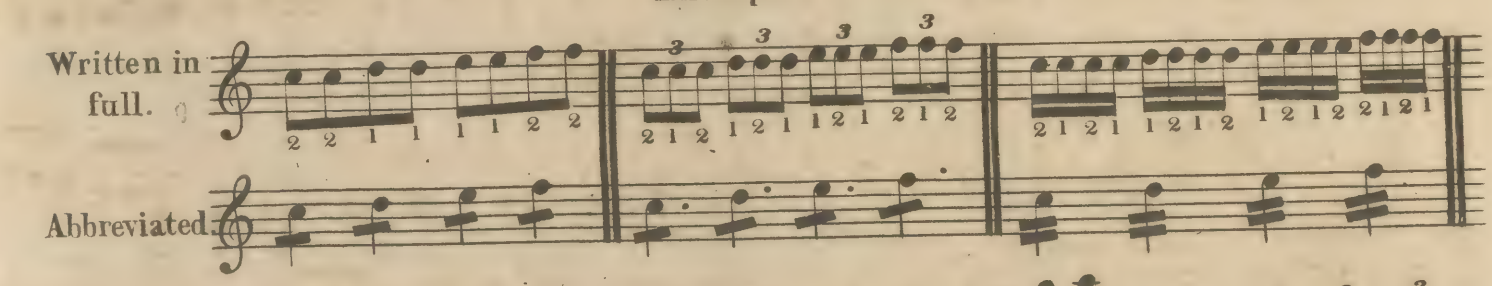
This change of fingering, will also be found most effective in executing a long shake see page 31.

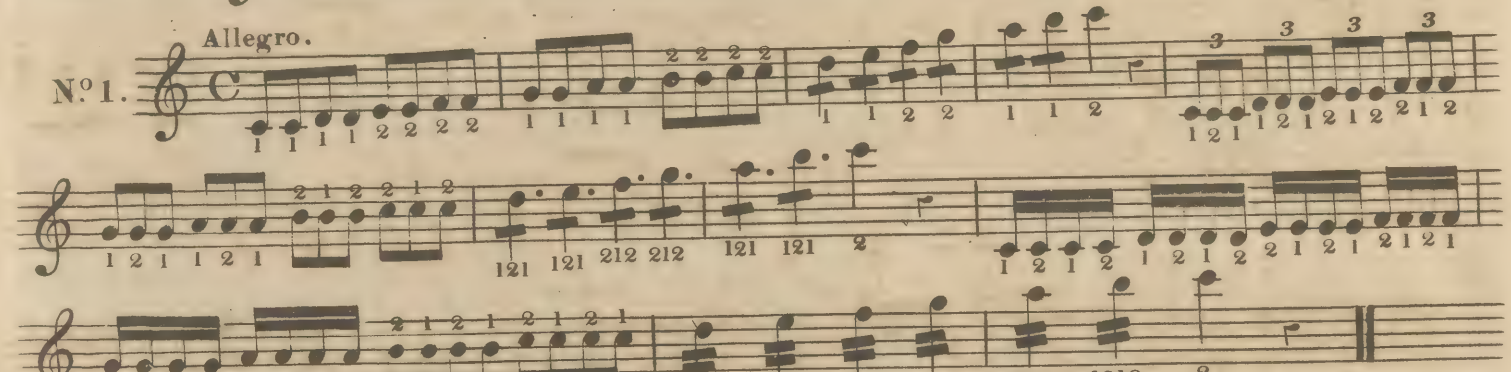
It will be necessary to explain before proceeding to practise the following exercises that repeat notes are frequently abbreviated which greatly facilitates the reading.

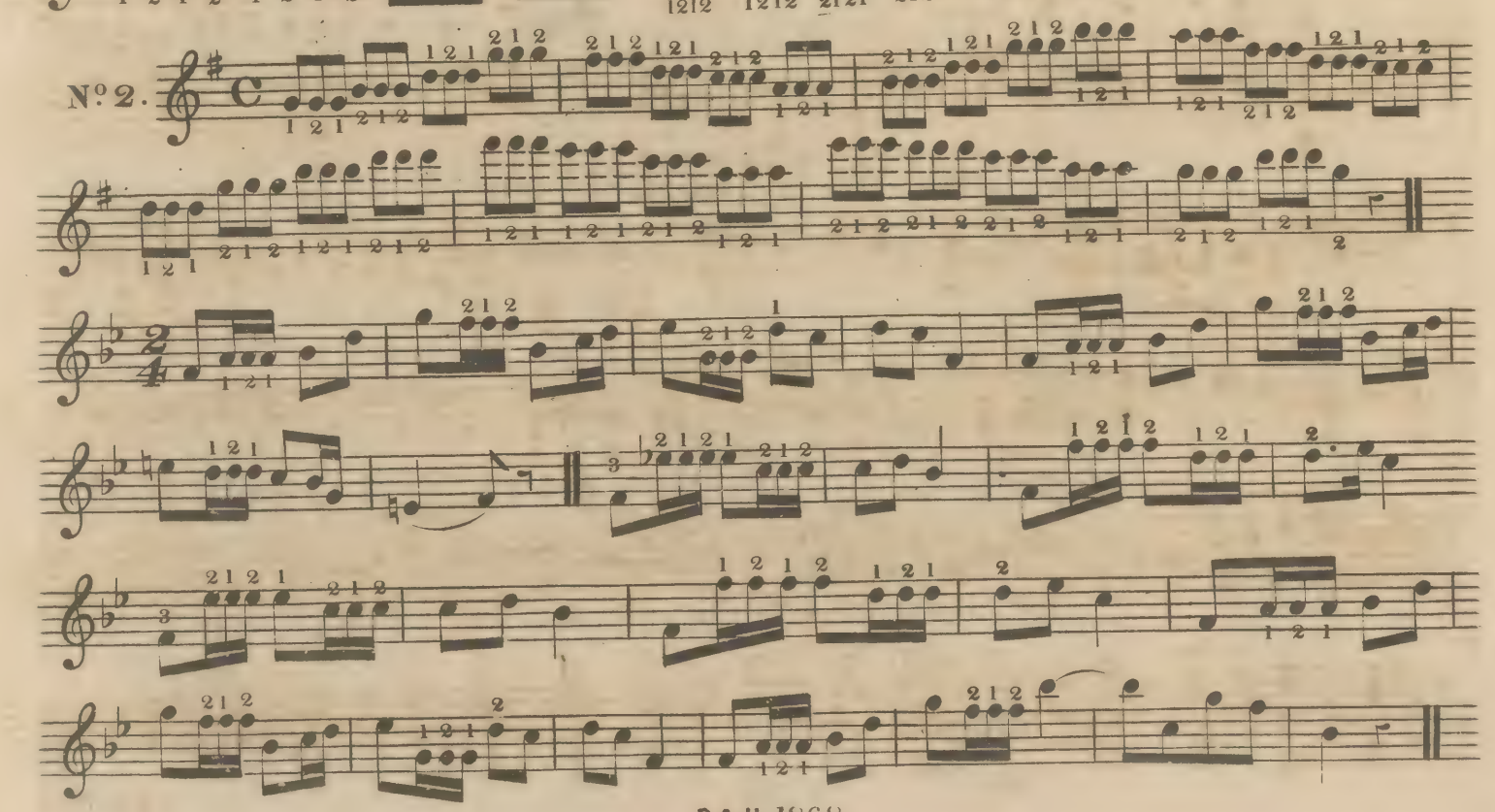
Example.

Written in full.

Abbreviated.



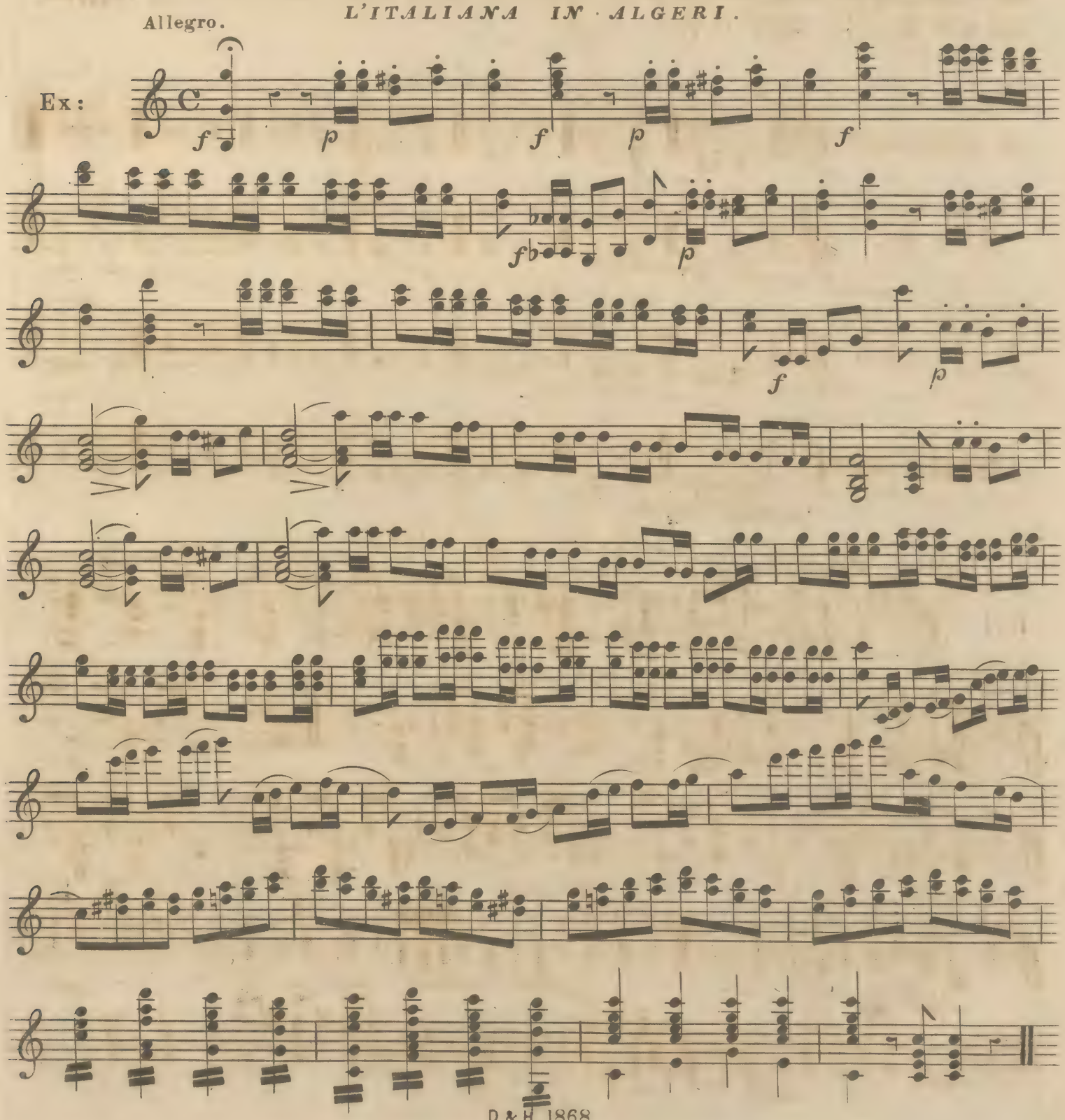




ON THE REPETITION OF CHORDS.

When *double notes* and *chords* are repeated rapidly more than twice the repetition is generally produced by reversing the action of the bellows as quickly as the notes require to be played, the fingers remaining stationary on the keys, keeping the under side of the bellows as close together as possible, and moving only the upper side with the right hand.

Ex:



D & H 1868.

CONCLUDING REMARKS ON SHARPS AND FLATS.

It will now be necessary to explain that Sharps and Flats, and Double-sharps and Double-flats, are sometimes applied to notes that according to the names of the keys as shewn in the 1st. Diagram, could not be played.

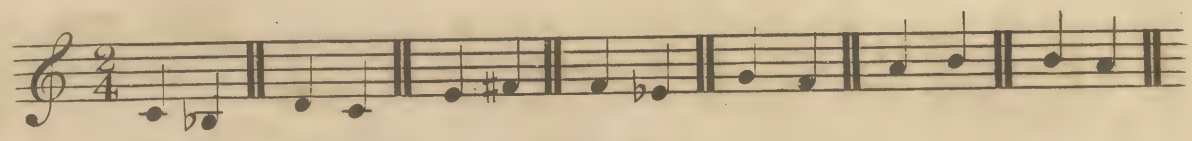
In the following lesson there is one such instance, namely B♯, now there is no B♯ named on the keys, but as C♮ is a half-tone above B♮; the C♮ is played as B♯. The following table shews nearly all instances where such substitutions are required, and will of course apply to every octave.

If written thus:

Played thus:

If written thus:

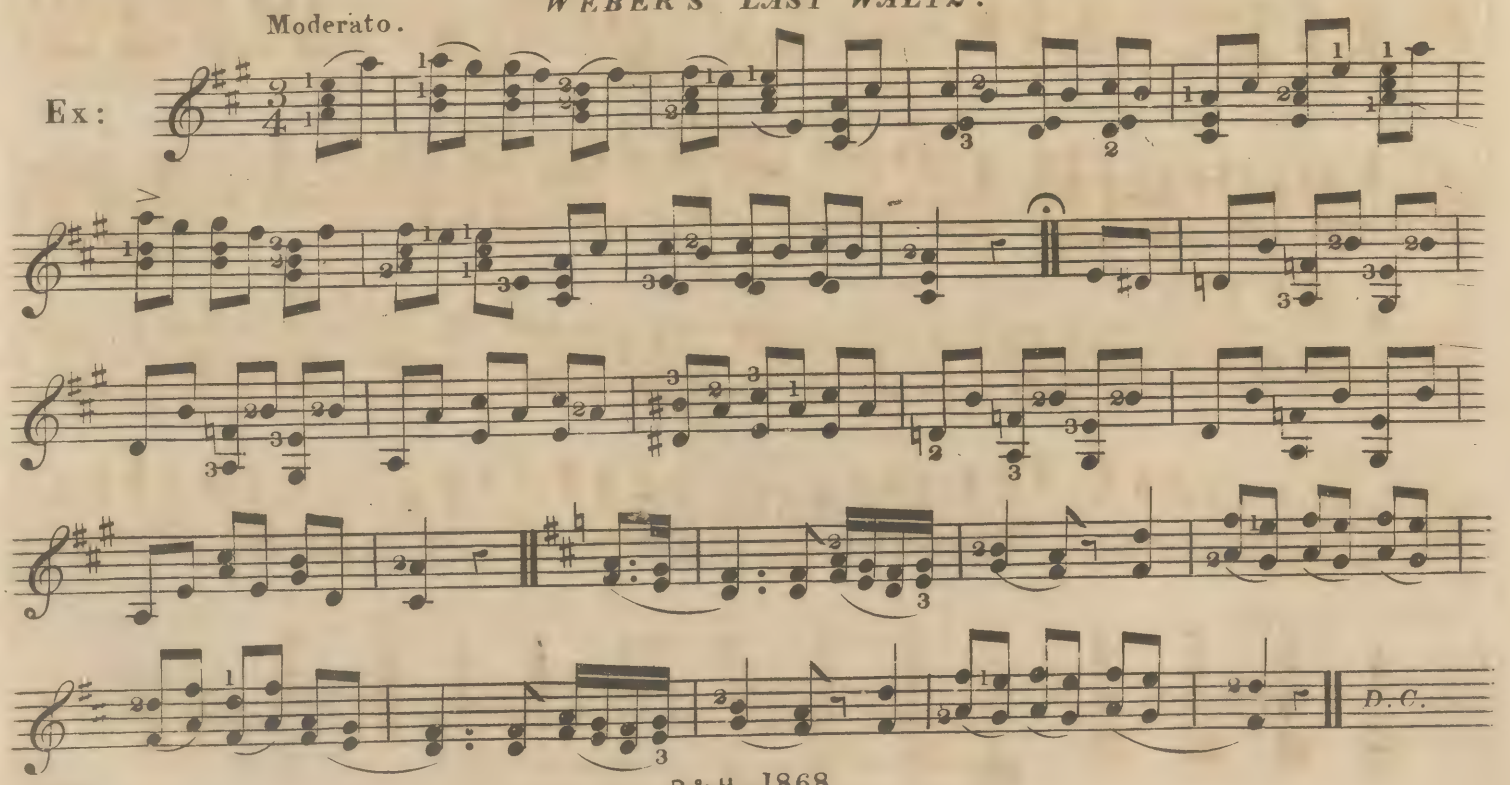
Played thus:



WEBER'S LAST WALTZ.

Moderato.

Ex:



RUDIMENTS OF MUSIC.

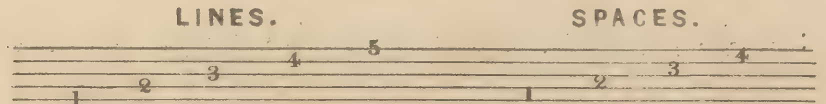
THERE ARE SIX SORTS OF NOTES,

Semi-breve, Minim, Crotchet, Quaver, Semi-quaver, Demi-semi-quaver.

These notes are placed upon and between **Five Leger Lines**, called a **Staff**.

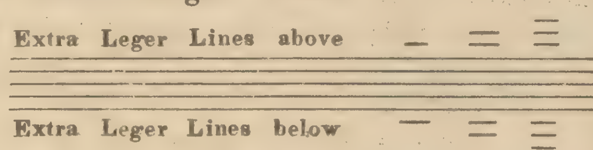
LINES. SPACES.

STAFF.



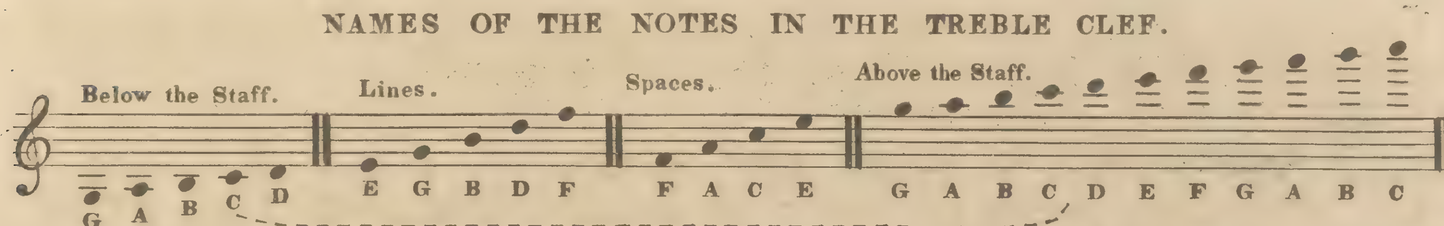
They are also placed upon or between additional lines above and below the Staff, these additional lines are called **Extra Leger Lines**.

Ex:



The above six sorts of notes when placed upon or between these lines are named after the first seven letters of the alphabet determined by a sign called a Clef. This 𝄞 used for the Concertina is called the G or Treble Clef and is placed at the beginning of every Staff.

NAMES OF THE NOTES IN THE TREBLE CLEF.



These notes shew the full compass of the concertina; the quickest way to learn their names is to observe that the letters of the Spaces, form the word FACE, which gives the clue to all the others. It is advisable not to try to learn more at present than those notes that are between the dotted lines, that is from C to C. To avoid the too frequent use of the extra leger lines the word *Octava* is employed, abbreviated thus *8va*---- which signifies that the notes are to be played an octave above where they are written.

The six sorts of notes indicate different durations. The following table shews their relative value.

One Semi-breve - - - - - - - - - - - - - - - - - is equal in duration to

Two Minims - - - - - - - - - - - - - - - - - or

Four Crotchets - - - - - - - - - - - - - or

Eight Quavers - - - - - - - - - - or

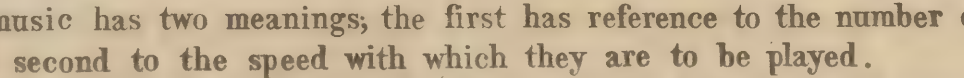
Sixteen Semi-quavers - - - - - or

Thirty-two Demisemiquavers

ON RESTS.

A rest is a measured silence, and every sort of note has its corresponding rest, which bears the same relative value to each other as the notes they represent.

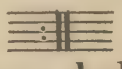
Semi-breve, Minim, Crotchet, Quaver, Semi-quaver, Demi-semi-quaver.



ON BARS.

An upright line on the Staff, thus, is called a Bar and is used to divide the notes into proper quantities.

Two upright lines thus, are called a Double Bar, and is used to shew the end of a part. (A part meaning a succession of not less than four bars.)

When dotted thus,  it means that the part played is to be repeated.

Da Capo, or D.C. after a double bar means that the *first* part is to played again.

The word Fine, or this sign 𝄐 called a Pause, when placed over a double bar thus, signifies the end.

ON TIME.

Time in music has two meanings; the first has reference to the number of notes the bar contains, the second to the speed with which they are to be played.

To know the number of notes each bar contains, the following signs are employed, and are placed at the beginning of the first line of each movement C $\frac{2}{4}$ $\frac{3}{4}$ $\frac{6}{4}$ or $\frac{3}{8}$ $\frac{6}{8}$ $\frac{9}{8}$

This sign C means that the bar contains one semibreve or any number of notes or rests equal to it, and is called Common Time.

Whenever figures are used to express the value of the bar, the upper figures signify the *number* of notes in the bar, and the lower figures represent the *sort* of note.

Ex: $\frac{2}{4}$ means TWO CROTCHETS. $\frac{3}{4}$ means THREE CROTCHETS &c.

$\frac{3}{8}$ means THREE QUAVERS. $\frac{6}{8}$ means SIX QUAVERS &c.

DOTTED NOTES.

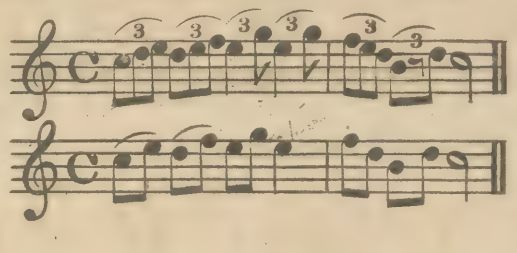
A dotted note is equal in duration to three of the next inferior sort of note

Ex: Dotted notes / Equal to

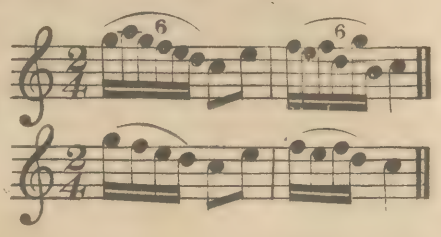
Rests are lengthened by dots in the same manner.

Sometimes, Three notes of the same denomination or, their equivalents, are to be played in the time of Two, and Six in the time of Four, which is generally indicated by the figure 3 or 6 placed over or under the notes. Ex:

Three in the time of Two.



Six in the time of Four.



ON SHARPS, FLATS & NATURALS.

This ♯ is called a Sharp, this ♭ a Flat, and this ♮ a Natural. When a sharp is placed before a note, the half note above is substituted for the original sound, when a flat, the half note below is substituted. The natural has the effect of restoring the note to its original sound.

Ex:

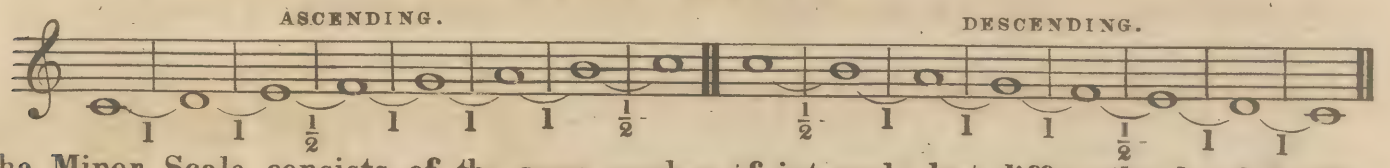
When Sharps, Flats, or Naturals, are introduced in the course of the music, as in the example above, they are called Accidentals, and their influence does not extend beyond the bar.

ON KEYS.

The word Key has two meanings, one alludes to the keys of a musical instrument, by which the sounds are produced, the other to a particular order of sounds, called also a Key or Scale. Of these Scales or Keys there are two sorts, Major and Minor, but before explaining the order necessary to constitute the Major, or Minor Key, it will be necessary to know that the distance from one note to the next may be a Whole-tone, or a Half-tone. In the following example, the interval of the whole-tone is indicated by 1 and the half-tone (or semi-tone) by $\frac{1}{2}$.

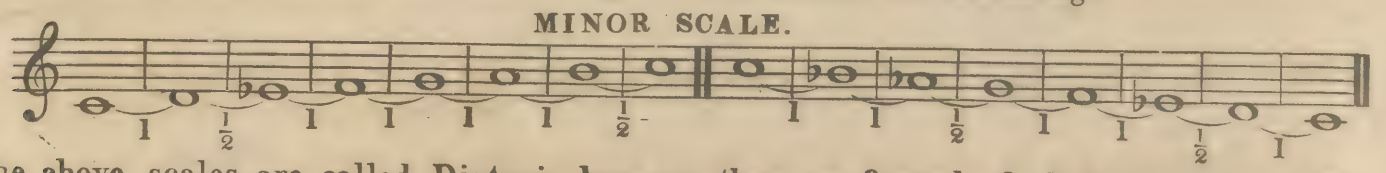
MAJOR SCALE.

ASCENDING. DESCENDING.



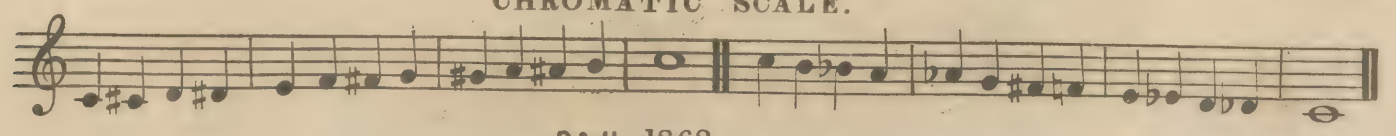
The Minor Scale consists of the same number of intervals but differently placed; it differs also from the major because its descending scale is unlike its ascending.

MINOR SCALE.



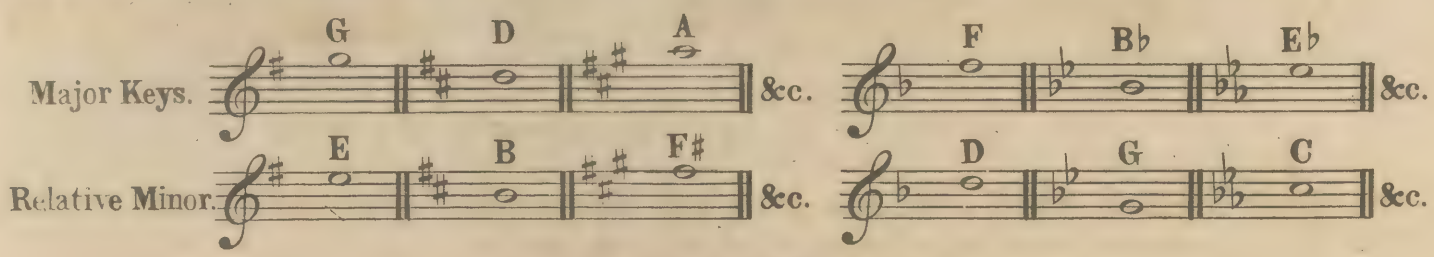
The above scales are called Diatonic because they are formed of whole-tones and half-tones, but when only semi-tones are used the Scale is called Chromatic.

CHROMATIC SCALE.



MAJOR AND MINOR KEYS.

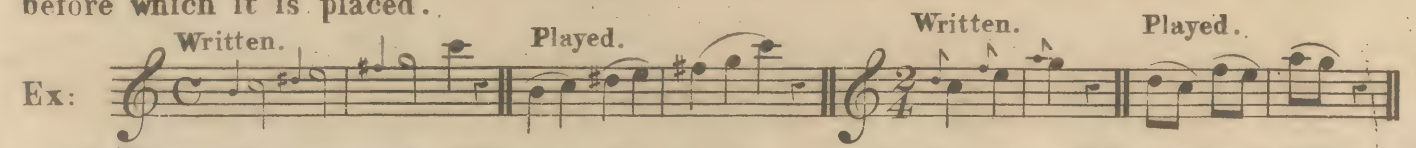
A Major or Minor Key or Scale may be formed from any given note, but to maintain the required order as described, Sharps, or Flats are introduced and those found necessary for the purpose are placed at the beginning of each line but only those sharps or flats employed in the *Descending Minor* scale are used for the Signature. Every Major Key has what is called its relative Minor, which is a third below the Major and requires the same signature. Ex:



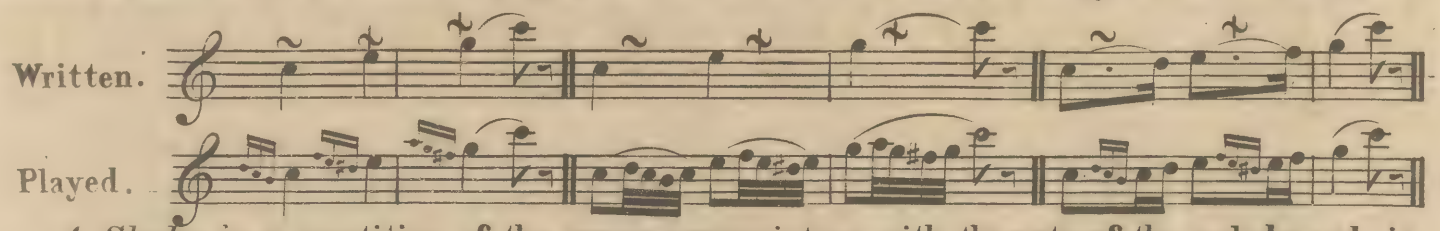
ON EMBELLISHMENTS.

THE APPOGGIATURA, TURN AND SHAKE.

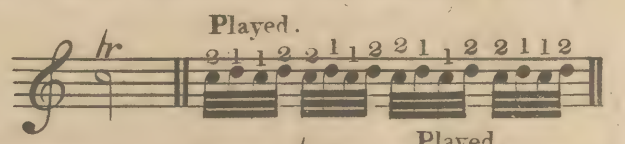
An Appoggiatura is the note below or above any note of a melody, most frequently the half-tone below and the whole-tone above, and generally occupies half the time of the note before which it is placed.



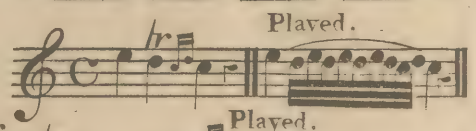
A Turn is composed of the two Appoggiaturas with the note of the melody between, it is either written out with small notes, or indicated by this ∼ or ∿. When this ∿ is used it means that the lower appoggiatura is to be raised half a tone by an accidental. Ex:



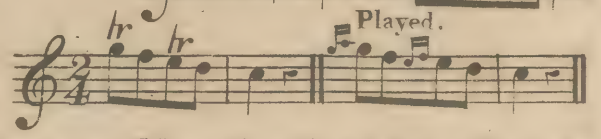
A Shake is a repetition of the upper appoggiatura with the note of the melody and is indicated thus *tr*, an abbreviation of the word Trillo.



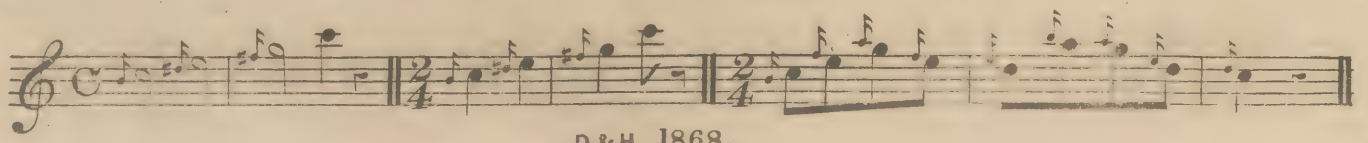
The lower appoggiatura is introduced to conclude the Shake thus:



When the Shake is on a short note it is written thus:



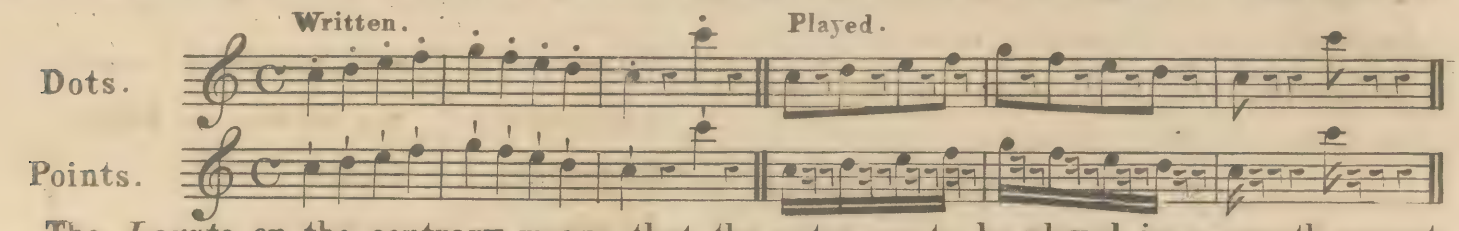
The appoggiatura is sometimes to be played as short as possible and without any reference to the value of the note before which it is placed; in such cases it is written in the following manner



ON STYLE.

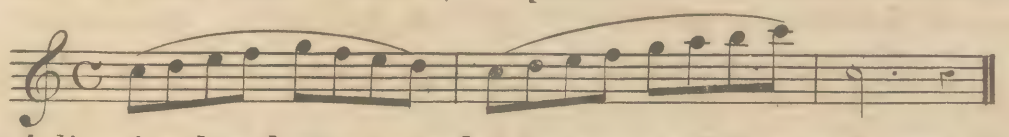
There are two distinct Styles of playing, namely *Staccato*, and *Legato*.

The *Staccato* signifies that the notes are to be short and detached, which effect is produced by playing them as if rests were written between each. This style is indicated by the word Staccato, or by Dots .... or Points !!!! placed over or under the notes, the points meaning that the shortest possible duration of sound is to be given to each note. Ex:



The *Legato* on the contrary means that the notes are to be played in a smooth connected manner giving to every note its utmost value. This style is indicated either by the word Legato or by curved lines called Slurs ⌒ placed over or under the notes.

Ex:



If the curved line is placed over or under two notes of the same name it is called a *Tie* or *Bind*, the second note then is not played separately but is held on to the first.

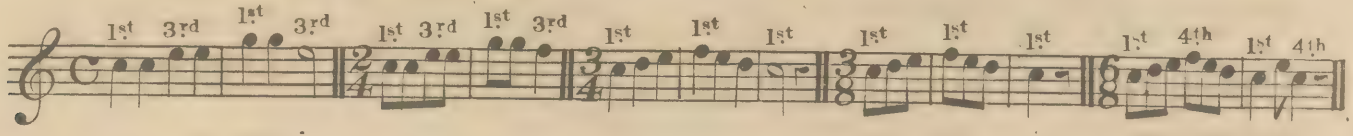
Ex:

ON ACCENT.

In all Bars there are Accented and Unaccented notes. In Common, and $\frac{2}{4}$ time the accent is on the 1st and 3rd note.

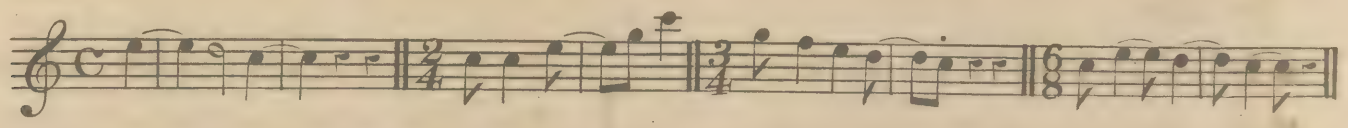
In $\frac{3}{4}$ or $\frac{3}{8}$ time, the 1st note only is accented, and in $\frac{6}{8}$ time, the accent falls on the 1st and 4th note. When there are two accented notes in a bar, the 1st is always the stronger.

Ex:



When an unaccented note is joined by a Tie or Bind to an accented note, it produces an effect that is called Syncopation.

Ex:



ON EXPRESSION.

Expression is produced by modifying the sound, and is indicated by the following words and signs. *Forte* or *f* means Loud. *Piano* or *p* means Soft.

This ⟨ that the sound is to be gradually increased.

This ⟩ that it must be gradually diminished, *Sforzando* or *fz* means also loud but applies only to the note or chord over which it is written.

MUSICAL TERMS.

The following Italian words are those mostly used to express the speed and style with which various movements are played.

Adagio,	Slow and expressive.
Andante,	Rather slow.
Andantino,	Not so slow as *Andante.*
Allegro,	Quick.
Allegretto,	Not so quick as *Allegro.*
Accellerando,	Quicken by degrees.
A Tempo,	In Time.
A Piacere, or *Ad Libitum,*	At pleasure.
Ben Marcato,	Well marked.
Brillante,	Brilliantly.
Con Spirito,	With spirit.
Con Anima,	With animation.
Con Fuoco,	With fire.
Con Energia,	With energy.
Con Espressione,	With expression.
Crescendo,	Increase the sound gradually.
Decrescendo,	Decrease the sound gradually.
Dolce,	Soft and sweet.
Forte,	Loud.
Fortissimo,	Very loud.
Forzando,	Only one note loud.
Grazioso	Gracefully.
Largo,	Slow and well sustained.
Larghetto,	Not so slow as *Largo.*
Leggiero,	Lightly.
Lento,	Slow.
Maestoso,	Majestically.
Moderato,	Moderately.
Morendo,	Gradually dying away.
Piano,	Soft.
Pianissimo,	Very soft.
Presto,	Quick.
Prestissimo,	Very quick.
Rallentando,	Slower by degrees.
Scherzando,	Playfully.
Semplice,	Artlessly.
Spiritoso,	With Spirit.
Vivace,	Quick and lively.

The following words are used to modify some of the above terms, by increasing or limiting their meaning.

Molto, Very, as, *Molto Adagio,* Very slow and expressive.	*Poco,* A little, as *Poco accelerando,* A little accelerated.
Meno, Less, as *Meno Forte,* Less loud.	*Più,* More, as *Più lento,* Slower.
Non troppo, Not too, as *Non troppo presto,* Not too fast.	*Sempre,* Always, as *Sempre piano,* Always soft.

DUFF & HODGSON have on sale and for hire Concertinas by the best makers from £2.2.0 to £12 12.0 and also a good selection of Operatic Airs &c. arranged by REGONDI, CASE, BLAGROVE. &c. &

1868. London – Published by Duff & Hodgson, 65, Oxford St.

THE STANDARD TUTOR,

for the

HARP.

BRITISH MUSEUM
CANCELLED
LIBRARY
OCT. 1914

Containing

1, THE RUDIMENTS OF MUSICAL NOTATION,

2, Complete Instructions peculiar to the Instrument.

Use of the Pedals, Harmonic Sounds, sons etouffes, Method of Tuning &c.

3 Twenty Elementary Exercises

4, FIFTEEN FAVORITE MELODIES, PROGRESSIVELY ARRANGED & FINGERED,

5, DICTIONARY OF MUSICAL TERMS.

The Whole extracted from the celebrated

Elementary Works,

OF

N. C. BOCHSA.

Ent. Sta. Hall.

Pr. 5/.

London.
JOSEPH WILLIAMS, 24, BERNERS STREET, W.
AND
123, CHEAPSIDE, E.C.

6.2.42

roma 16064
D 2650/2

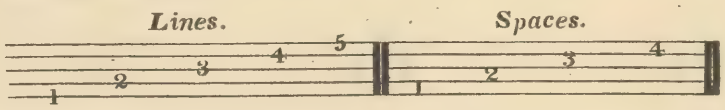
Part 1.

RUDIMENTS OF MUSIC.

I. NAMES OF THE NOTES.

MUSICAL sounds are indicated by characters which are called *Notes*, and which are named after the first seven letters of the alphabet, **A, B, C, D, E, F, G.**

The notes are written on five parallel lines called a *Stave*, as also in the four spaces which are included between those lines

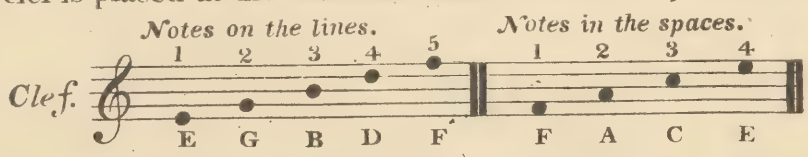


At the beginning of each stave there is placed a character called a *Clef*, which serves to determine the names of the notes, as also their pitch, and, generally speaking, the hand with which they are to be played on the instrument.

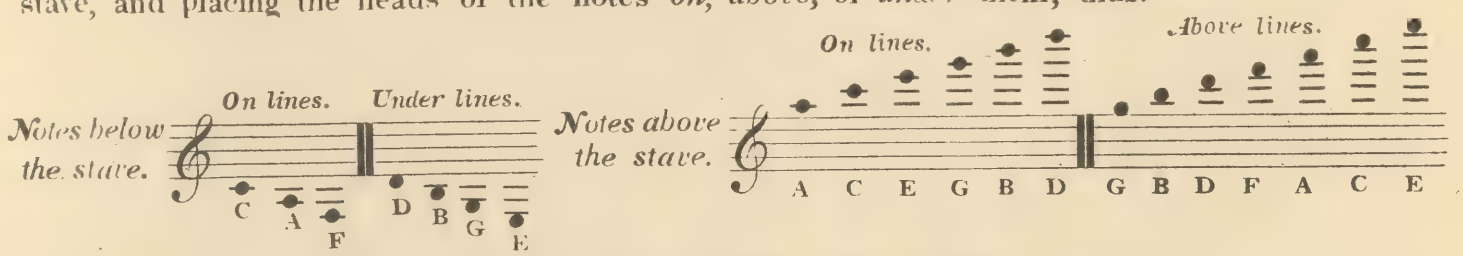
In the notation of music for the Harp, two clefs are made use of: the *Treble Clef*, written thus 𝄞 which is supposed to stand on the second line of the stave; and, secondly, the *Bass Clef*, written thus 𝄢 which is supposed to stand on the fourth line of the stave. The treble clef is used for the notes given to the Right Hand, and the bass clef for those for the left.

II. NOTES IN THE TREBLE CLEF.

When the treble clef is placed at the commencement of the stave, the notes on the stave are named as follows:

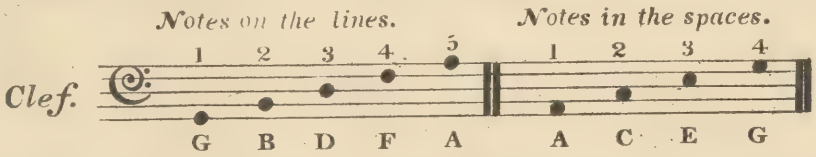


Situations for other notes are obtained by drawing short *additional lines* above and below the stave, and placing the heads of the notes *on*, *above*, or *under* them; thus:

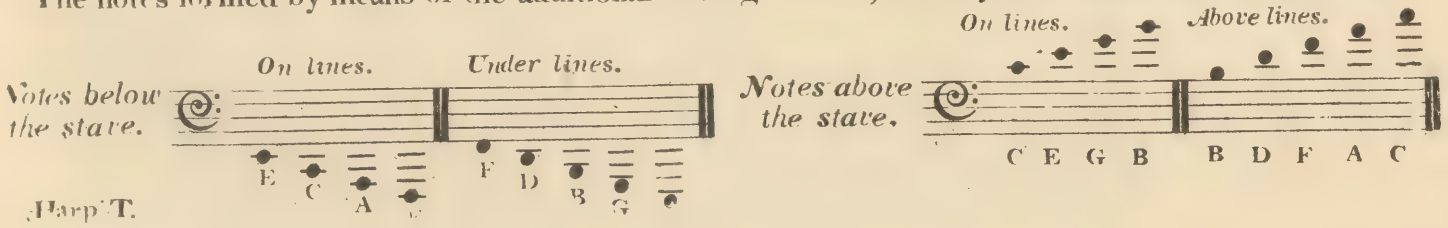


III. NOTES IN THE BASS CLEF.

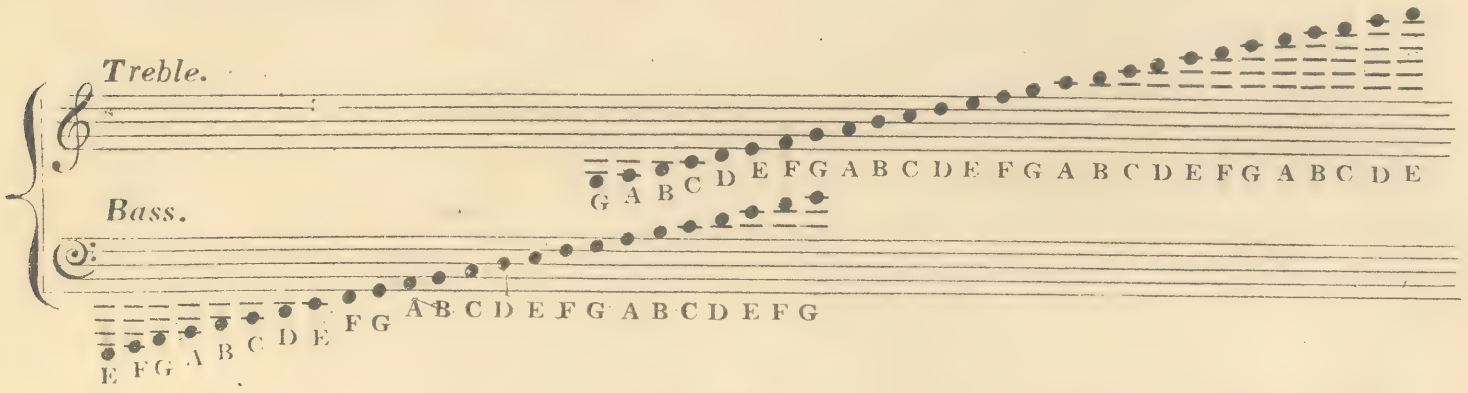
When the bass clef is placed at the commencement of the stave, the notes on the stave are named as follows:



The notes formed by means of the additional or *ledger* lines, as they are sometimes termed, are:

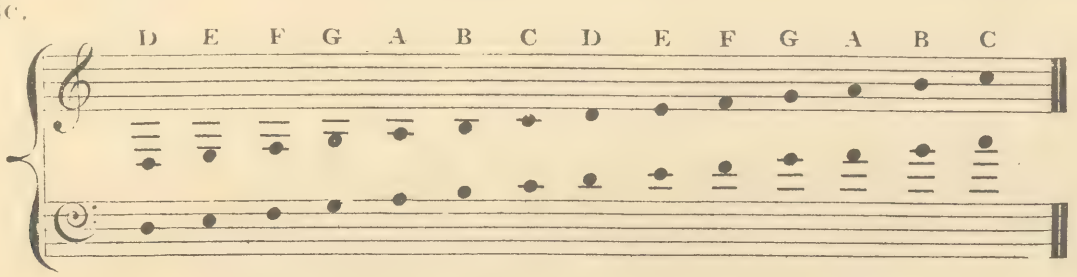


To render intelligible to the learner the whole series of notes corresponding to the strings of the Harp in gradual succession, we shall place before him the following diagram, which includes the compass of six octaves.



The Pupil must observe that all the C's fall on the red strings, and all the F's on the blue strings, and that each string corresponds to a particular note.

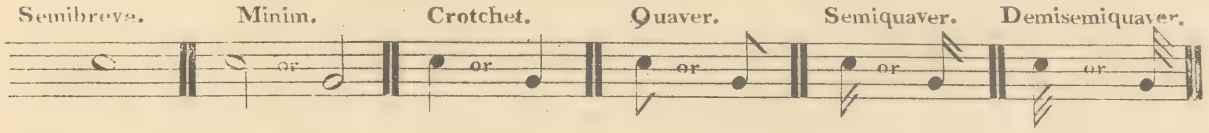
Some of the notes in the middle of the Harp, as shewn above, may be written in either the treble or bass clef; as for example, all the following notes are met with both ways in modern harp music.



IV. TIME, OR DURATION OF THE NOTES.

The relative lengths or values of the notes depend on their form and colour, and have no relation whatever to their alphabetical names, or to their positions on the stave.

In modern music, six principal sorts of notes are met with: they are named as follows:

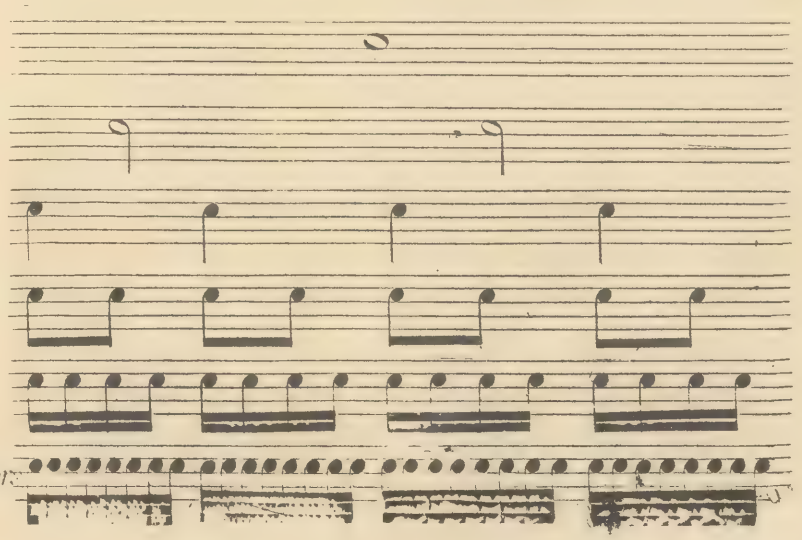


The semibreve is twice the length of the minim; the minim twice that of the crotchet; the crotchet twice that of the quaver, and so on; as will be best explained in the following table:

TABLE OF THE RELATIVE VALUES OF THE NOTES.

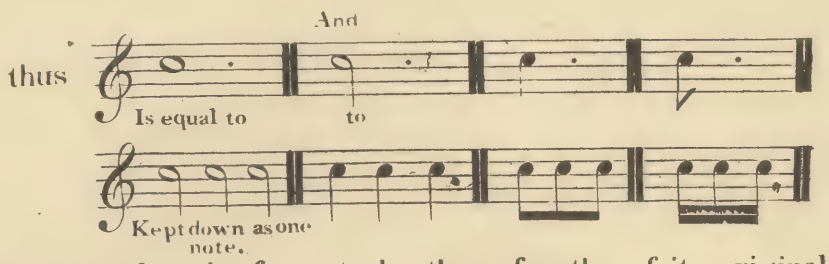
A Semibreve is equal in value to

Two Minims;
or also to
Four Crotchets;
or to
Eight Quavers;
or to
Sixteen Semiquavers
or to
Thirty two Demisemiquavers

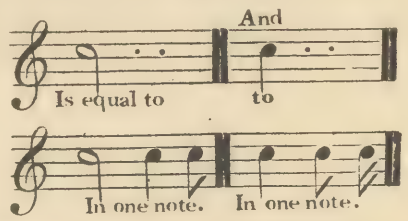


V. DOT AND DOUBLE DOT.

A small dot, placed directly after a note, makes it one half as long again as it would otherwise be:



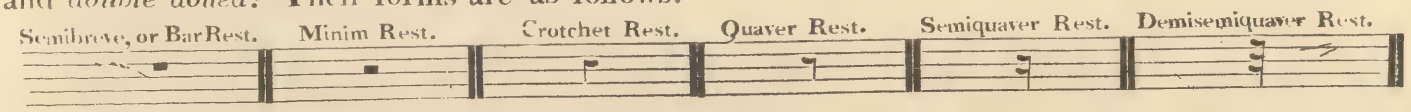
Double dots increase the length of a note by three fourths of its original value; thus.



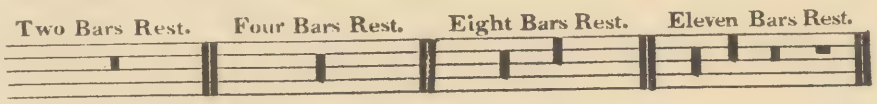
The duration of a note is sometimes supposed to be subdivided into three equal parts, instead of two. When this takes place, the three notes are generally grouped together, and called a *triplet*. To prevent mistake, the figure 3 is often placed over such groups. Similarly, the duration of a note may be subdivided into six equal parts, instead of four; or sometimes, in modern music, even into 5, 7, 9, &c parts, instead of 4, 6, 8, &c. In all such cases, figures are generally placed over the groups to shew the nature of the subdivision.

VI. RESTS.

Instead of the notes, *rests*, or short temporary cessations of sound, are often introduced. Each species of note has its corresponding *rest;* which, like the notes for which they stand, may be *dotted* and *double dotted*. Their forms are as follows.



Rests of several bars in length are usually expressed by figures indicating the number of bars; they may also be indicated as follows



VII. SHARP, FLAT, AND NATURAL.

The notes in their original state, are called *natural*. But any of the natural notes may have its pitch raised or depressed by a small degree called a *semitone*. For the former purpose, a character called a *sharp*, formed thus ♯, is placed before the note; for the latter, a character called a *flat*, written thus ♭, is placed before it. On the Harp the Flats and Sharps are made by means of the pedals.

A character called a *natural*, marked thus ♮, is used to restore any note that has been thus elevated or depressed to its natural state.

Notes may also be made *double sharp*, or two semitones higher, or *double flat*, or two semitones lower. The characters used for this purpose are × for the double sharp, and ♭♭ for double flat.

When a sharp or flat is placed at the commencement of a piece, or of each stave, it affects all the notes of that name throughout the piece; but when an accidental mark of this sort merely occurs in the course of a piece, its effect lasts for that bar only in which it is placed.

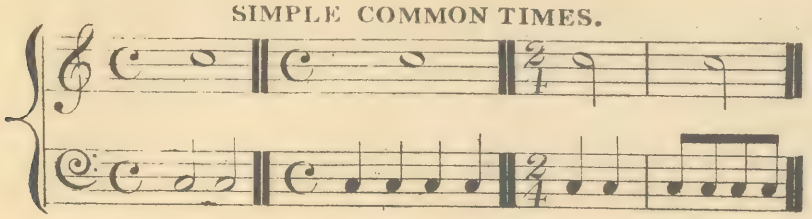
VIII. SPECIES OF TIME.

Musical compositios are always divided into small, equal portions of duration, by thin lines drawn quite across the stave, which are called *bar-lines;* and the aggregate value of the notes contained between any adjacent pair of these lines form what is called a *bar;* and this aggregate is always the same, in the same piece, whatever the number of the notes may be, whether many or few.

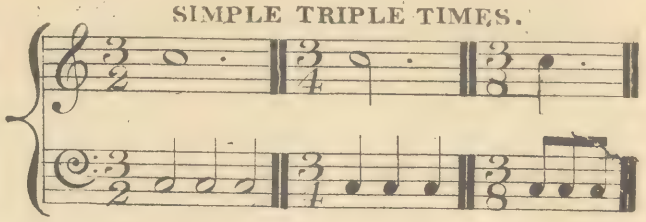
There are two principal kinds of ***Time***, ***Common*** and ***Triple***. Common times contain 2 or 4 equal parts in a bar, whether minims, crotchets, or quavers: triple times contain 3 equal parts in a bar. ***Compound Common Times*** contain 6 or 12 quavers in a bar. ***Compound Triple Times*** contain 9 crotchets or 9 quavers in each bar.

TABLE OF THE DIFFERENT SPECIES OF TIME.

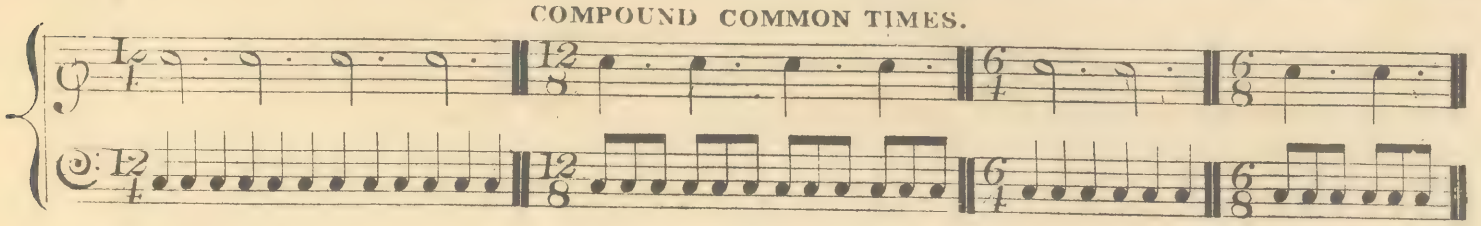
SIMPLE COMMON TIMES.



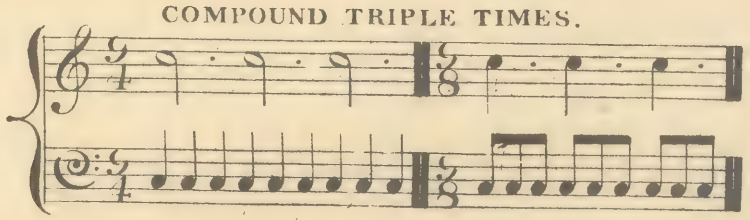
SIMPLE TRIPLE TIMES.



COMPOUND COMMON TIMES.



COMPOUND TRIPLE TIMES.



To determine the degree of movement or the absolute quickness with which a piece is to be performed, certain Italian words are placed at the begining of it. The principal of these, arranged in order from the slowest to the quickest, are — *Adagio, Largo, Larghetto, Andantino, Andante, Moderato, Allegretto, Allegro, Vivace, Presto,* and *Prestissimo*. See also the Dictionary at the end of this work, for the words usually indicative of the degree of movement, expression, &c. or Jousses Pocket Dictionary of 3000 Terms, Price 1. published by Messrs D'Almaine & Co.

IX. GRACES.

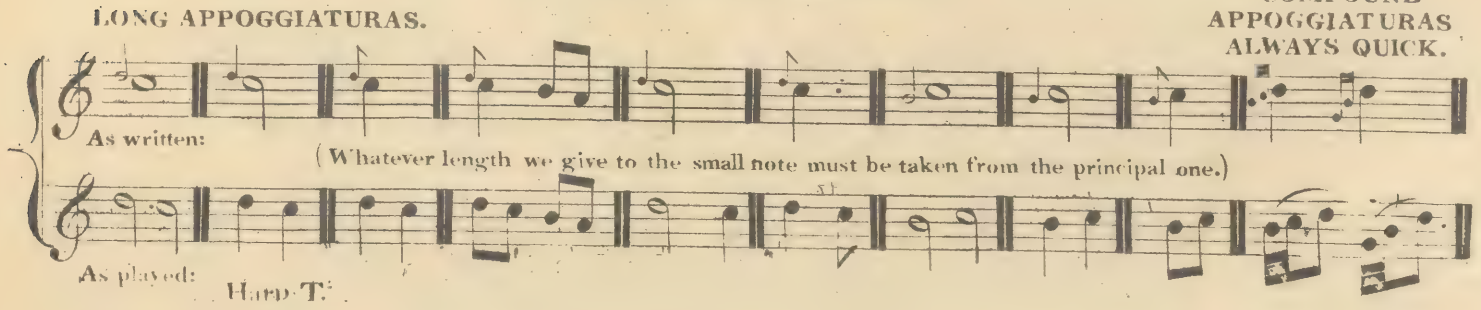
Graces are certain arbitrary embellishments which are added to a principal note to vary and enhance its effect. They are chiefly the *shake*, marked *tr* or ∾; the *turn*, marked ∾ or ≀; and the *appoggiatura*, which is indicated by a small sized note, not computed in the time of the bar, and which is placed directly before the note which it is intended to ornament.

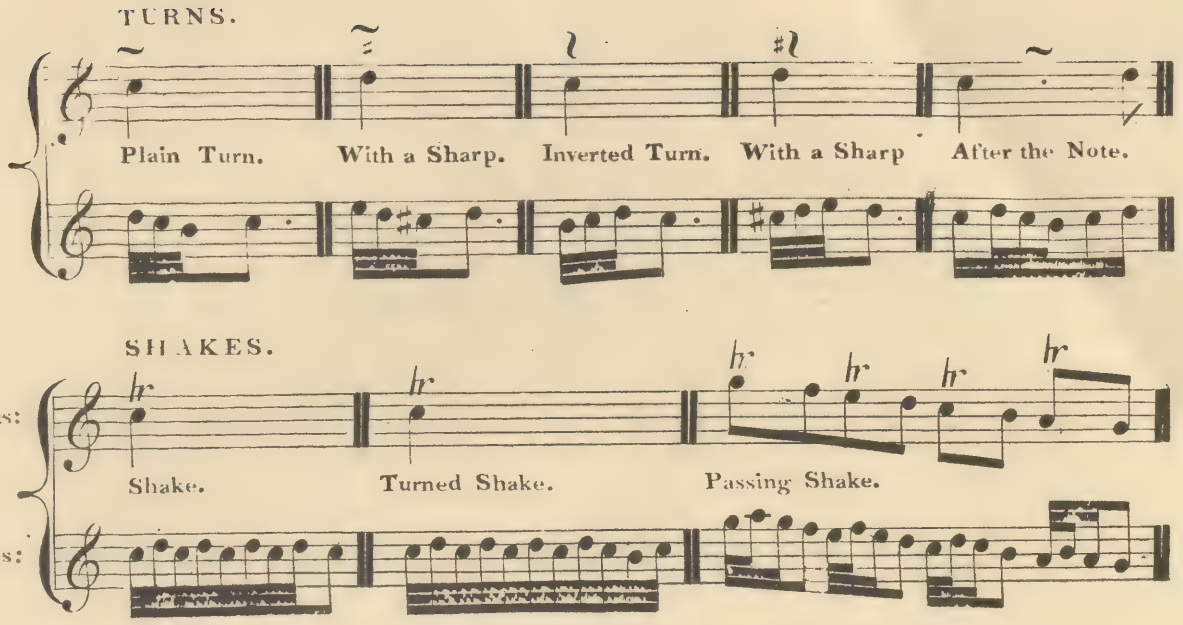
For the mode of performing these Graces, see the following table.

TABLE OF GRACES.

LONG APPOGGIATURAS.

COMPOUND APPOGGIATURAS ALWAYS QUICK.





X. *DIFFERENT CHARACTERS USED IN MUSIC.*

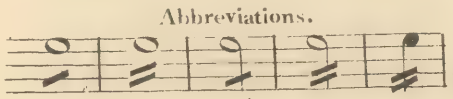
(Not previously explained.)

Single bars across the stave divide a piece of music into small quantities, according to the time marked at the beginning.

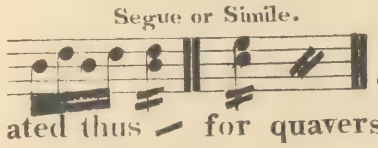
Double bars divide a piece into several parts called *Strains*. When dotted on both sides, both parts must be repeated. If only on one side, that part only is to be repeated.

A *bind* over two notes on the same line or space, indicates that the first only is to be struck, and kept down the full time of the two.

A repeat, 𝄋., means that we are to play over from the place where it is written to the double bar, or to the word *Fine*.



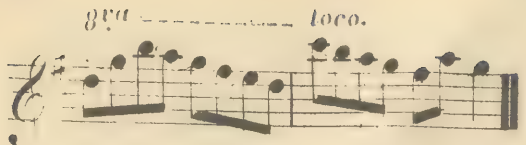
A semibreve with a stroke under it is played as eight quavers; with two strokes, as sixteen semiquavers. A minim with a stroke through the stem is played as four quavers, with two strokes, as eight semiquavers; and similarly with crochets, quavers, &c.



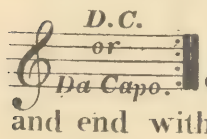
Segue or *Simili* means that we are to repeat the same passage, or group the notes in the same manner. Sometimes it is abbreviated thus 𝄎 for quavers, or thus 𝄏 for semiquavers.

A pause, 𝄐, written over or under a note or a rest, indicates that the note or rest must be dwelt upon, beyound its usual duration. Over a double bar, the pause indicates the end of the piece: the word *Fine* is also used for the same purpose.

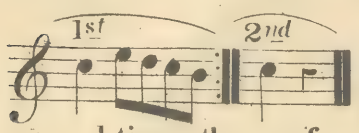
The different *degrees of loud and soft* are indicated as follows: *pp.* or *pianissimo* (extremely soft); *p.* or *piano* (soft); *mp. mezzo piano*, or *mv. mezza voce* (rather soft); *mf. mezza forte* (rather loud); *f.* or *forte* (loud); *ff.* or *fortissimo* (very loud).



The Italian words *ottava alta*, generally abbreviated *8va* ..., placed over a passage, signify that the notes are to be played an octave higher then they are written. The word *loco* which follows the foregoing terms, signifies that the notes are to be played in their usual place on the instrument.



The words *Da Capo* (abbreviated *D. C.*), placed at the end of a strain, indicate that the performer must play over again from the beginning of the piece, and end with the first part, or the word *Fine*.

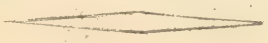


When the figures 1 and 2 are placed over a passage, it shews that a part of the piece is to be played twice over; and that in playing it the second time, the performer must omit the bar marked 1, and play the bar marked 2 instead of it.

This mark > under a note indicates that the note must be played with emphasis: the words *rinforzando, sforzato,* have the same signification. ∧ or ∨ is used for the same purpose over a single note.

This mark under a series of notes indicates that the sounds must be played gradually louder.

This mark indicates that the sounds are to be gradually diminished.

This mark  indicates the sounds should first be gradually swelled and then diminished.

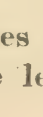
Curved lines drawn over several notes, indicate that they must be played in a smooth and connected manner. This is called the *legato* stile of playing, and is that which is generally used.

Dots ...., or *dashes* ||||, or placed over notes, shew that such notes must be played *short* and *detached;* or as if a rest intervened between each of the notes. This stile of playing is called the *staccato,* and is to be used only where it is expressly indicated.

A *curved* or *waving line,* as (or ⸦, placed before a chord, indicates that the chord is not to be struck plain, but that each of its notes must be played quickly one after the other, proceeding from the lowest note to the highest. This is called playing a chord in *arpeggio.*

REMARKS ON THE FOLLOWING LESSONS.

The figures 1,2,3, indicate that, in playing the notes, we must employ the first, second, and third fingers respectively. The mark + is used to indicate the thumb.

Of the two lines connected together by the *Brace*  , the upper is for the right hand, and the lower for the left.

CONCLUSION.

As a termination to this short introduction, I beg to reccommend to such pupils as shall have mastered the subsequent exercises, scales, and airs, arranged and fingerd by Bochsa, the following progressive series of studies, recreative pieces, &c.

These most useful and elegant compositions will spedily make the pupil acquainted with all the resources, ingenuities and refinements of modern Harp playing. And if properly intermixed with light and attractive pieces by Harpists of the present day, they will, in an incredibly short time, render any pupil, of moderate assiduity and talent, an accomplished performer.

Part 2.

INSTRUCTIONS PECULIAR TO THE HARP.

The Harp is so well known and so highly appreciated, both as a Solo instrument and as an accompaniment for the Voice, Flute, Violin, Clarionet, &c that it is not necessary to say any thing in this place, as to its peculiar merits. In the graceful elegance of its form, the rich and sonorous vibration of its tones, and the rapid execution which it will admit of, it is not inferior to any other instrument whatever.

The Harp in use at present is called the *Double-action* Harp; and this instrument, from its superior capabilities, has almost altogether superseded the *ordinary* or *Single-Action* Harp. The following rules and instructions, and the Exercises and lessons which follow them, are however so contrived that they are equally suited to either kind of instrument.

The compass of the Harp is generally six octaves from E to E. It has Seven pedals corresponding to the Seven notes in Music, besides the pedal that regulates the *Swell*. Four of these pedals are placed on the right side of the instrument, and three on the left side. The first or nearest pedal on the right of the player is called the *E* pedal, the second, the *F*, the third the *G*, and the fourth the *A* pedal, On the *left side* the first or nearest pedal corresponds to *B*, the second to *C*, and the third to *D*. When any one of these pedals is pressed down by the player, all the strings of the Harp of the same name as the pedal so pressed down, are equally sharpened at the same moment.

On the *Double-Action Harp* the effect of each Pedal is to raise successively the strings upon which it acts two *Semitones*. For example the note *C* being flat, the *C* pedal will first raise it to *C♭*, and then to *C♯*; and in like manner, all the other pedals will affect their respective strings. It must be observed that when the pedals are not fixed, all the seven notes are flat, the Harp being tuned in *C♭*,

This sharpening of the note is produced by the pressure of the fore-part of the foot on the pedal. When the note is to be raised from flat to natural, the pedal is conducted to the first notch, which the pupil will observe in the aperture of the pedal; and when the note is to be raised from natural to sharp, the pedal must be conducted from the first notch, to the second or lower one.

The *Single-Action Harp*, which is comparatively a very imperfect instrument, is tuned in *E♭*. The number of its pedals is the same as that of the pedals on the double-action Harp, and they correspond with the same notes, but they have only the power of raising the notes *one Semitone*. Hence some of the most useful Keys cannot be introduced on this species of Harp, as *A♭* major, *B* major &c.

POSITION OF THE BODY, HANDS, ARMS, FINGERS &c IN PLAYING.

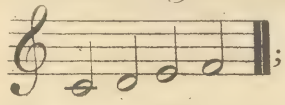
The best position of the body in playing is clearly explained in the plate facing the Title page, which represents a female figure in the act of playing.

We may in addition observe:

1st That the elevation of the Music stool must be so suited to the height of the performers figure, as to bring the lower part of the face upon a level with the neck of the instrument; while the feet are so stationed on each side of the pedestal, as to give them an easy and graceful command of the pedals.

2ly Juvenile Practitioners, whose feet will not reach the ground, without their being seated too low to command the strings with ease, may place them lightly on the pedals as a resting place; but a more proper convenience for young performers will be that of using a smaller instrument.

POSITION OF THE RIGHT HAND AND ARM.

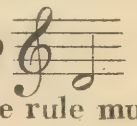
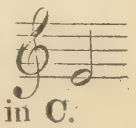
The pupil being seated as represented in the plate, the Teacher will direct his attention to the position of the right hand, and place it exactly as represented in the same plate, that is with the 3 middle fingers and the thumb, (the little finger being too short to be used on the Harp,) on the four strings C, D, E, F, thus  ; being at the same time careful to impress on the pupils mind the necessity of keeping the thumb *erect*, and the fingers gently bent towards the palm of the hand with the knucles *upwards*, and all the joints *rounded*.

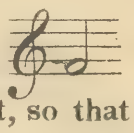
When the execution is in the midle of the instrument, the arm must not bear on the Sounding-board at the wrist joint, but a litle above it. Yet as the right hand ascends towards the higher strings, the bearing will naturally be gradually nearer to the wrist, and ultimately beneath it, so as to bring the bearing in the hand itself. In rapidly ascending passages, the whole of this bearing must lie extremely light, lest the necessary freedom of the fingers should be impeded.

The Pupil, while attending to the fingering, will keep in mind that the thumb is designated by +, the first finger by the figure 1, the second by 2, and the third by 3.

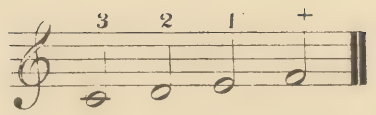
The Pupil cannot be too particular with regard to the proper position of the hands, as that position is somewhat dificult on account of the contraction it requires, especially in the right hand.

In playing the four notes C, D, E, F, above given, with the three middle fingers and the thumb, the first note struck will be C played with the third finger, by slightly but elastically bending it; Care being taken not to withdraw the finger too far, nor to move either the wrist or arm; because the whole action is to be confined to the motion of the finger joint.

In striking the next note D  with the second finger, and E  the third note, with the first finger, the same rule must be observed as was given in C.

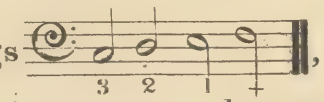
In striking F  with the thumb, which is placed in a vertical position, it must be but very lightly bent, so that the action may be solely that of the thumb joint, and not at all of the wrist or the arm, a matter very difficult to effect. After the note is struck, care must be taken to instantaneously return the thumb to its vertical position. While the thumb is acting, and also afterwards, the fingers must be kept half bent, so that the third finger should be somewhat longer than the second, and the second somewhat longer than the first, while all are *near* the strings. Care must also be taken that the little finger does not assume any ungraceful stiffness or awkward contraction.

Exercise *1.*



In performing this Exercise, the notes must be played very slowly, and with an equal force of tone, and a strong and clear vibration; after which the pupil will repeat the same four notes in the same order, gradually increasing the time, and constantly taking care while one note is struck, to have the next finger placed on the succeeding string, in order to its being ready for immediate action; this latter is a *universal Rule,* to secure steadiness of hand and freedom of execution, as well as to avoid repeated and superfluous motions of the hands.

POSITION OF THE LEFT HAND.

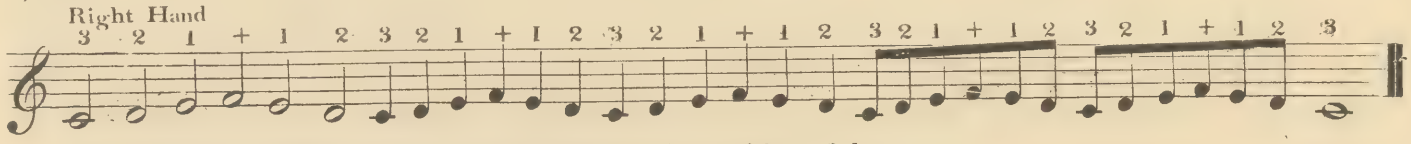
The left hand being placed as represented in the Plate, in which the three middle fingers and the thumb are on the four strings 

, while the wrist and the arm are held neither too high or too low, but in an easy and graceful manner, the Pupil may play the four notes given above, rigidly observing for each note the rules laid down for the right hand.

The left hand not having the same support on the sounding board, as the right, the pupil will of course find it dificult to prevent the motion of the wrist and the arm, especially in striking the *F* with the thumb.

Before the pupil proceeds to the progressive Exercisesand Lessons; let him place the fingers on their respective strings and play over the following Exercise, first with the right hand alone, then with the left alone; and, lastly with both hands together, attending to all the rules above given.

Right Hand



Left Hand same fingers but an octave lower in the position of the notes.

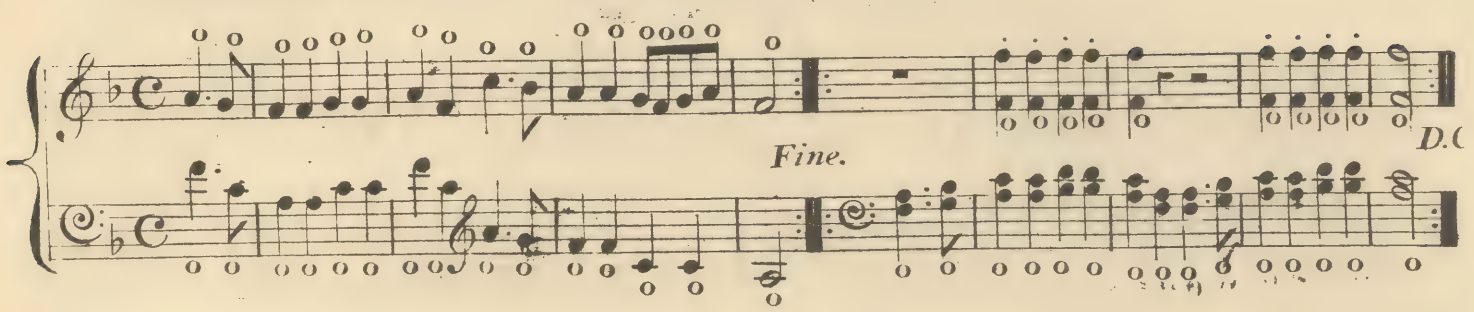
HARMONIC SOUNDS.

The *Harmonics* with the *right Hand* are produced by gently pressing the string exactly in the middle, with the first joint of the first finger in a bent position, while the thumb gives the note. In order to give the string its full vibration, the finger must be removed from the string the moment after the note is heard. In performing the Harmonics with the right hand, care must be taken not to bend too much the second, third, and little fingers, but to hold them so that they shall form an easy graceful curve

When the harmonics are to be played, the notes have this sign over them o o o o

When the Harmonics are performed with the *left hand,* the effect is produced by pressing gently the middle of the strings, with the fleshy edge of the palm of the hand, (not with with the ball of the thumb,) which part of the palm is removed from the string instantly after the thumb has struck the note. The above position of the left hand enables it to produce two, or even three harmonic sounds at once.

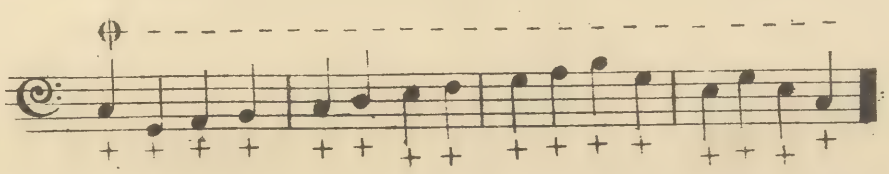
ROUSSEAUS DREAM —— as an Exercise on the harmonics



SONS ETOUFFES OR DAMPED SOUNDS.

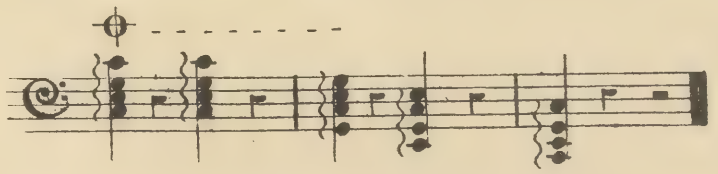
The *Sons etouffes* or damped sounds are made by the left hand; for which purpose the whole of that hand must be laid flat against the strings in a horizontal position, the fingers being held close together, and their extremities fixed on the strings. The notes will then be struck with the thumb, instantaneously after which, the string must be strongly pressed with the ball of the thumb, in order to stifle the vibration. The thumb must be kept erect and unbent; its power to give the note with force will be derived from the pressure of the extremities of the fingers on the strings; and then by a little jirk or turn of the wrist, the thumb will again be prepared for striking the succeeding note.

The *Sons etouffés* are generally indicated by the following sign ⊖, placed over or under the notes.

Example. 

The *chords etouffés* produced by the left hand produce a striking effect, espetially in Martial Music.

In playing them, the hand must be so held, that the palm may be near the string, in order to facilitate its immediately damping or stiffling the sounds. The fingers must be less bent than usual, and the elbow be kept somewhat low. The *Chords etouffés* are always Arpeggioed.

Example. 

The *Sons etouffés* cannot well be made by the right hand.

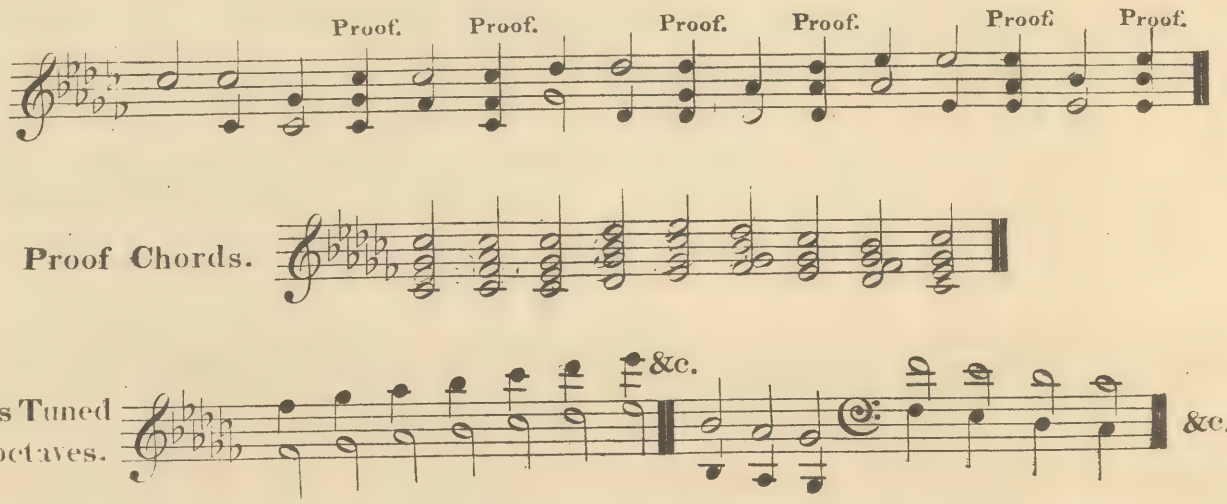
ON TUNING THE HARP.

The natural key of the double action Harp being *C Flat*, when it is to be played in company with any other instrument, the *C flat* of that instrument must be the standard note to which the Harp is tuned.

The process will commence with giving the proper pitch to the string answering to the *C* in the third space in the Treble stave. This being effected the *C* immediately beneath it must be tuned an octave lower. The next note *G* will be tuned a 5th higher than the lower *C*: after which, the three notes *C, G, C,* being struck together, will prove whether they are in perfect concordance or otherwise. The next step will be to make the first *C* the guide for tuning *F* in the first space, a fifth below that *C*, to which the *C* being added, and the whole struck together, it will be proved, whether these three notes are or are not, in perfect concordance.

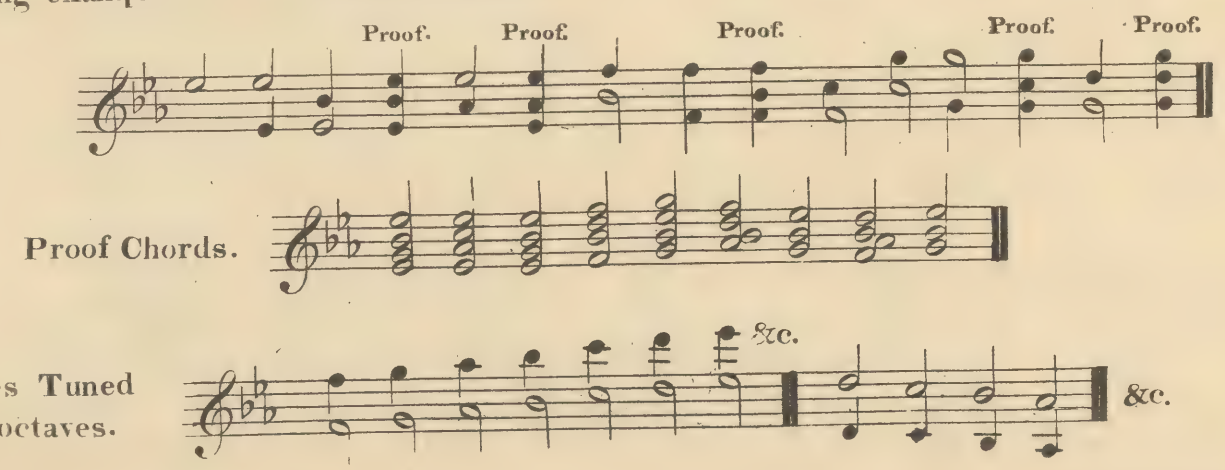
This proces of tuning by *fifths* being persued till the three notes *E, B, E,* are arrived at, as shewn in the following example, and the ten strings from the lower *C* to *E* in the fourth space, consequently all tuned; the remaining strings above that *E*, and beneath that *C*, will be tuned in octaves, as exhibited below.

To render this Example more clear, the notes to be taken as *guides* for tuning the others, are all given in Minims.



TUNING THE SINGLE ACTION HARP.

In tuning the single action Harp which is in *E flat*, the process pointed out by the following example will be found sufficient.



The manner of putting on a string, and of determining the proper thickness by means of a *Guage*, will be best explained by the Master.

20 Elementary Exercises on Fingering.

by Bochsa.

№ 1.

№ 2.

№ 3.

№ 4.

№ 5.

№ 6.

Same fingers both hands.

On passing the fingers and thumb.

№ 7.

Pass. *Pass.* *Pass.* *Pass.*

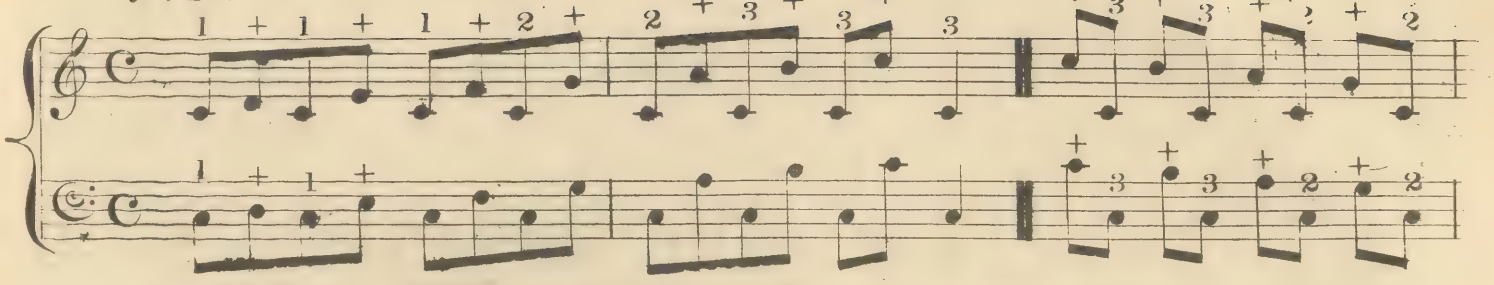
№ 8.

1st Change. *2nd Change.* *3rd Change.*

№ 9.

Same fingers both hands.

№10.

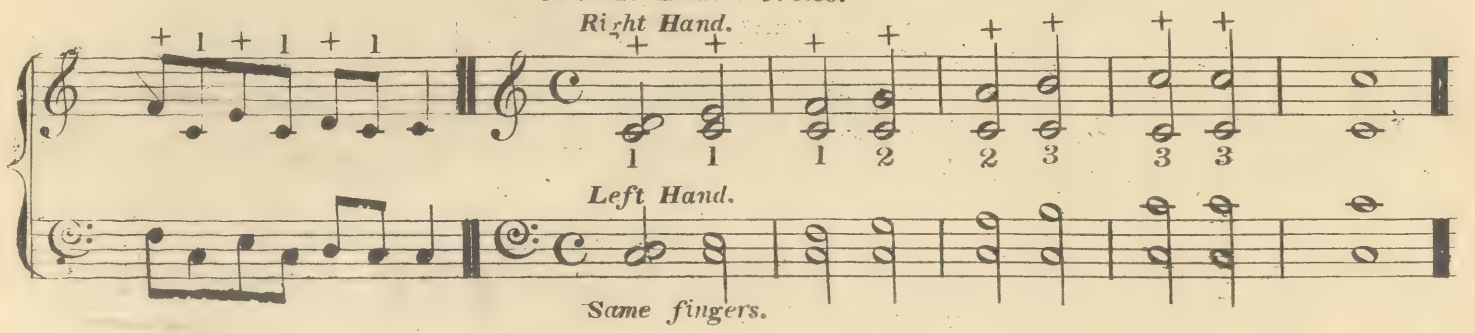


№11. *Double Notes.*

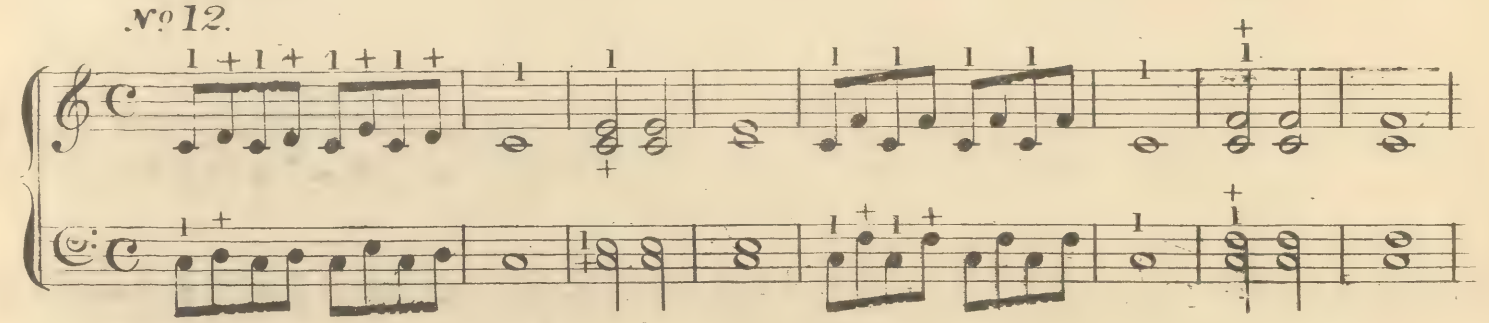
Right Hand.

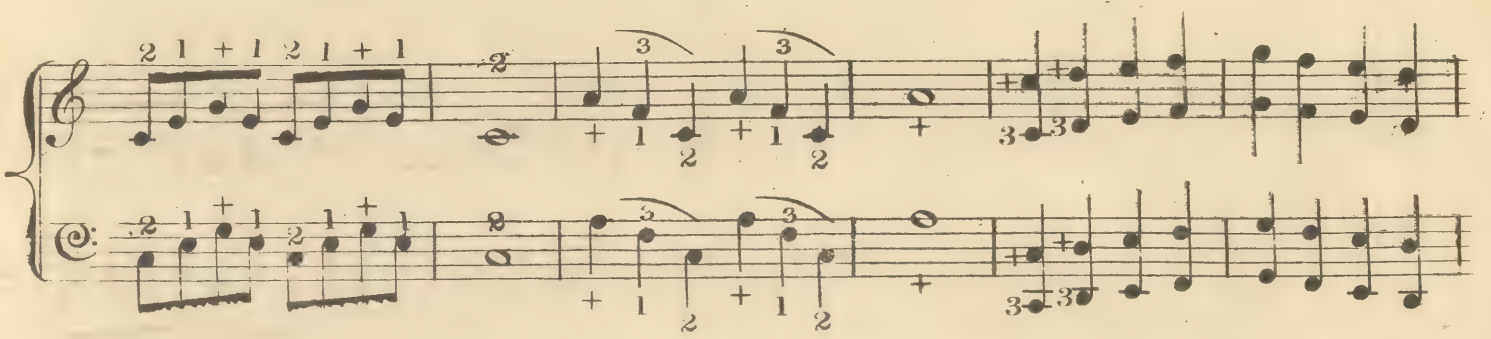
Left Hand.

Same fingers.



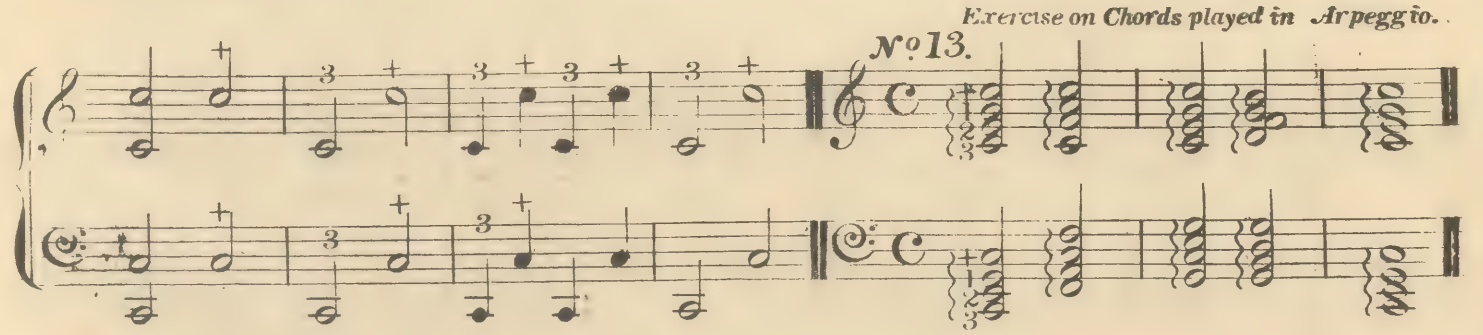
№12.





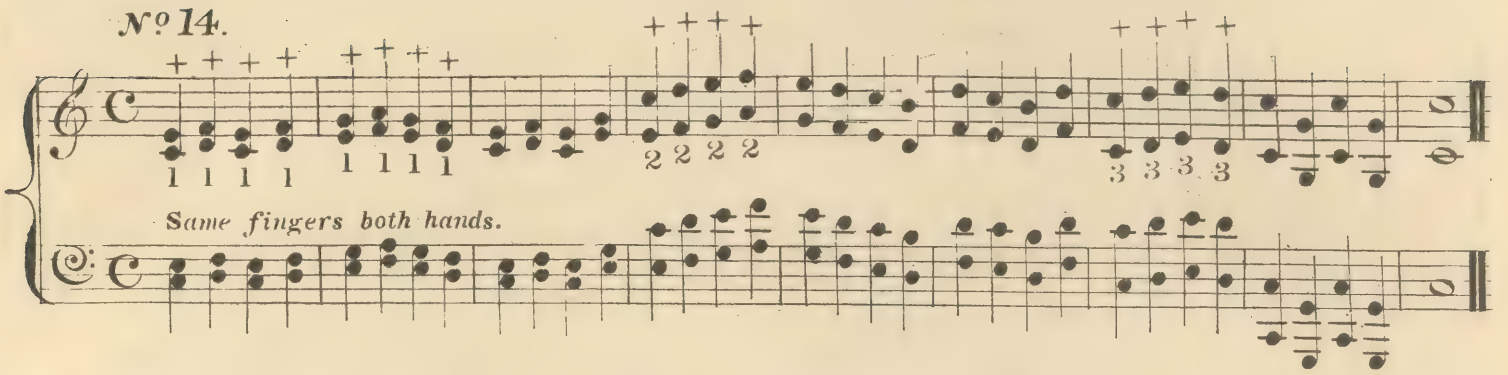
Exercise on Chords played in Arpeggio.

№13.



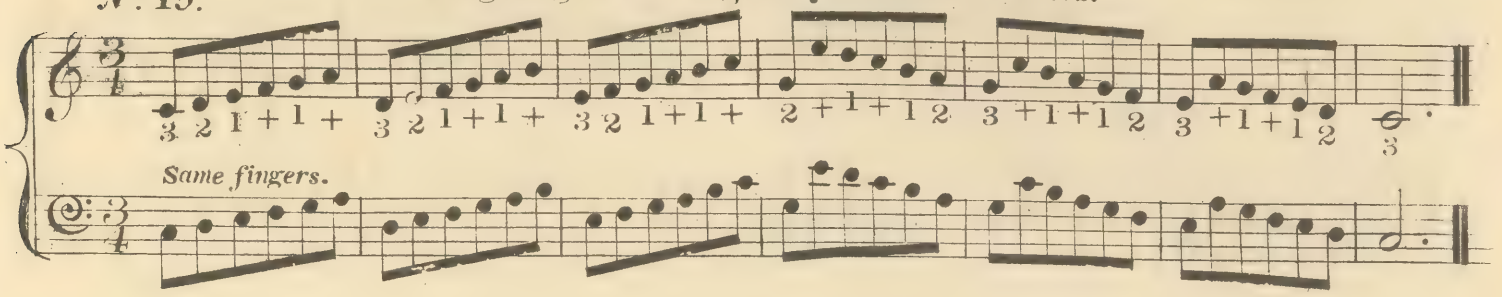
Fingering of double notes Thirds, Sixths, and Octaves.

Nº 14.



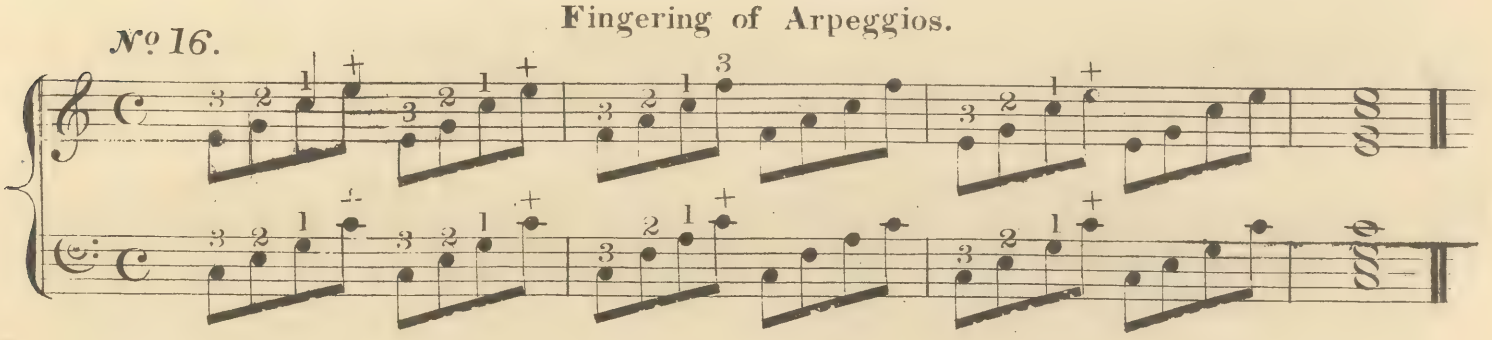
Fingering of Six regularly consecutive notes.

Nº 15.

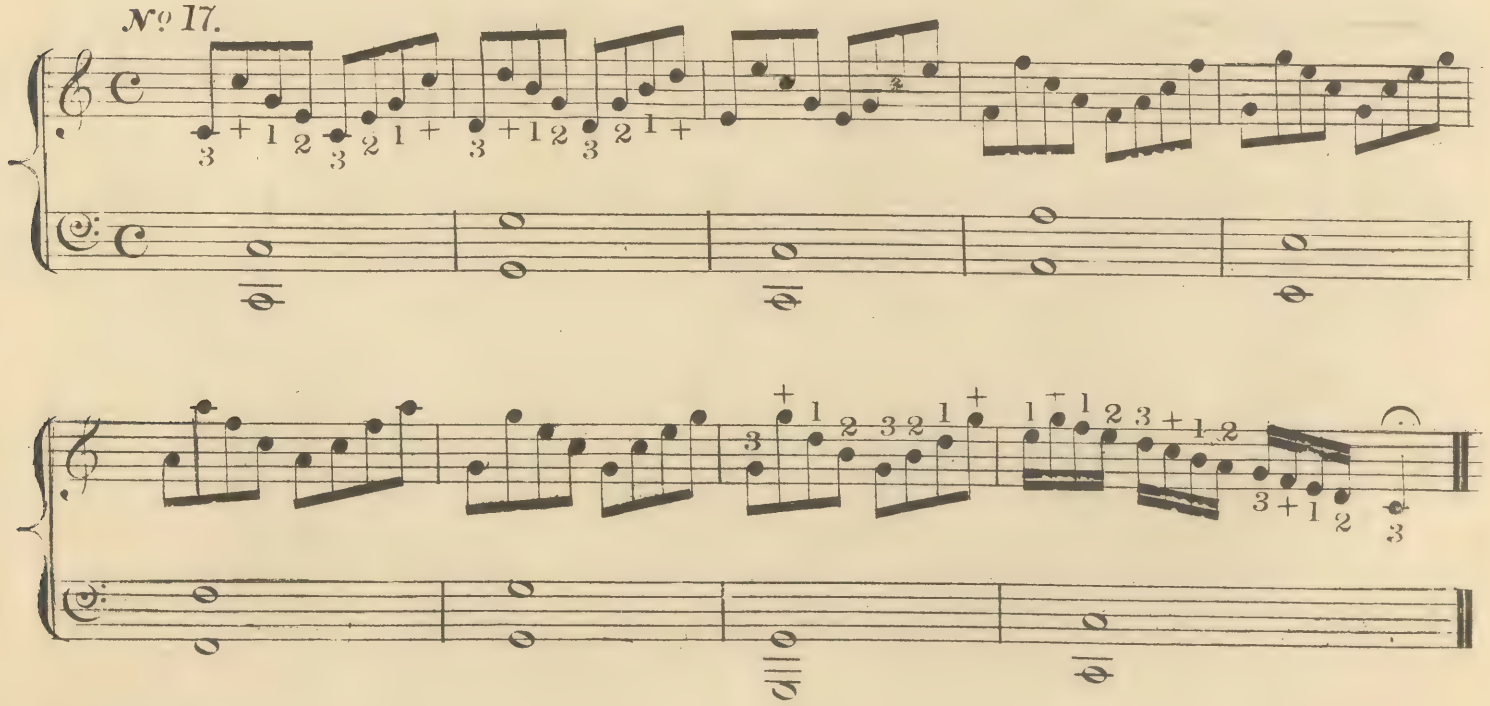


Fingering of Arpeggios.

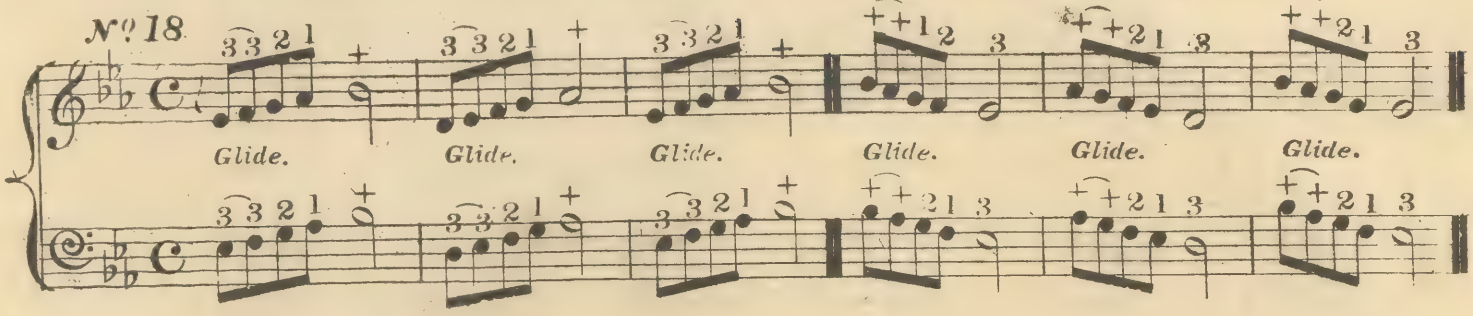
Nº 16.



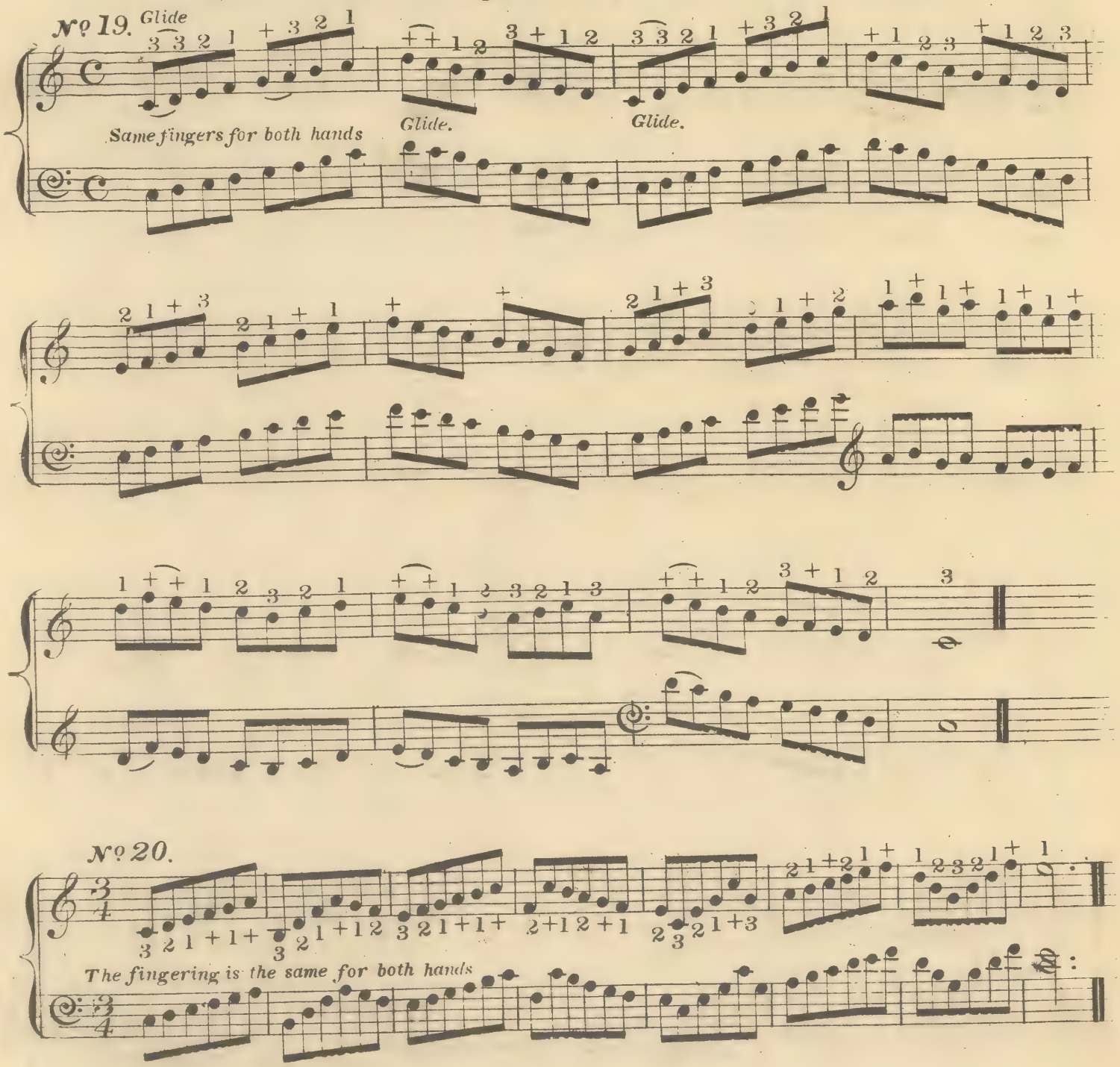
Nº 17.



Sequence of 5 consecutive notes by gliding one of the fingers from one string to the next.



Exercises on the Gliding of the fingers applied to Scale passages.

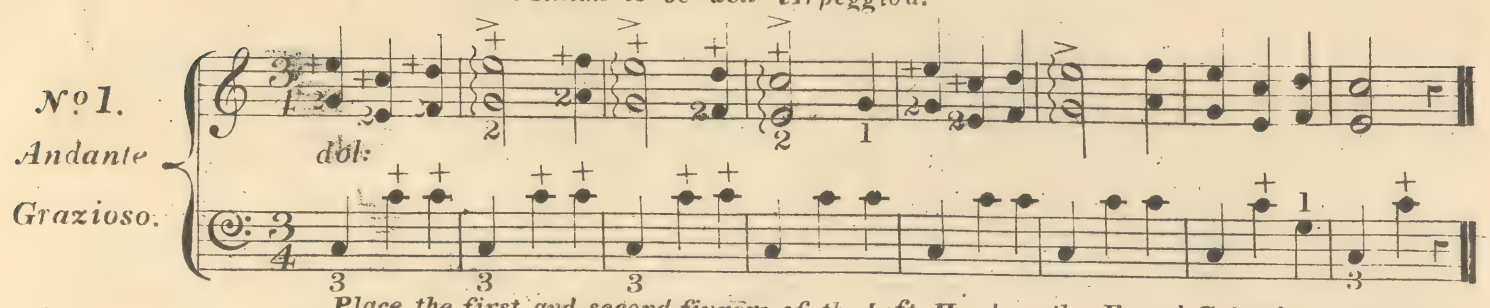


FIFTEEN FAVORITE MELODIES.

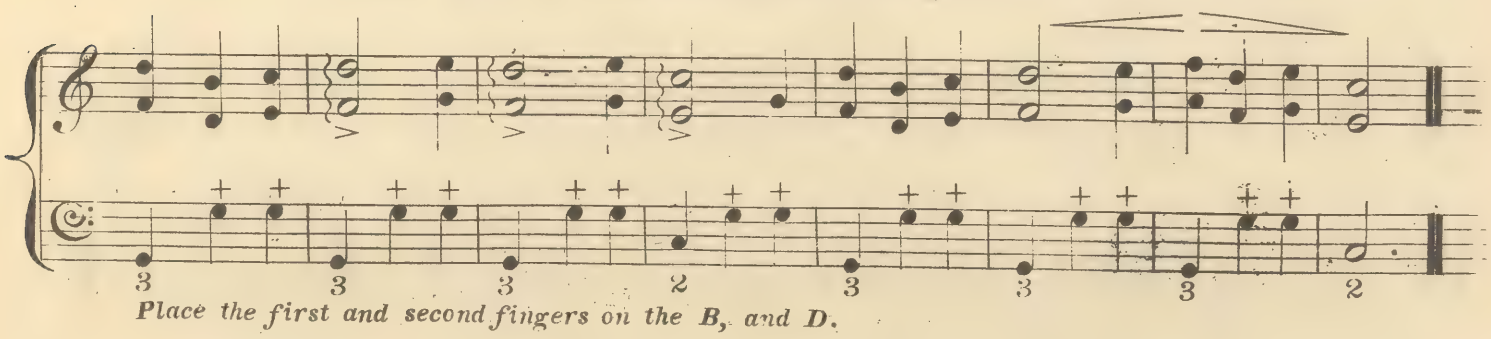
Progressively arranged and fingered by Bochsa.

SWISS AIR.

The Minims to be well Arpeggio'd.

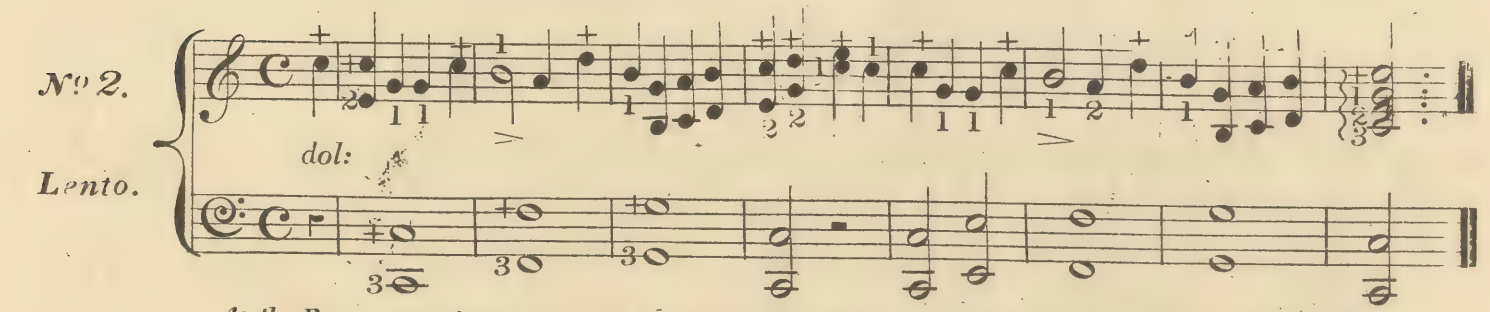


Place the first and second fingers of the Left Hand on the E, and G to give support to the whole Hand, and mark well the first note of each bar.

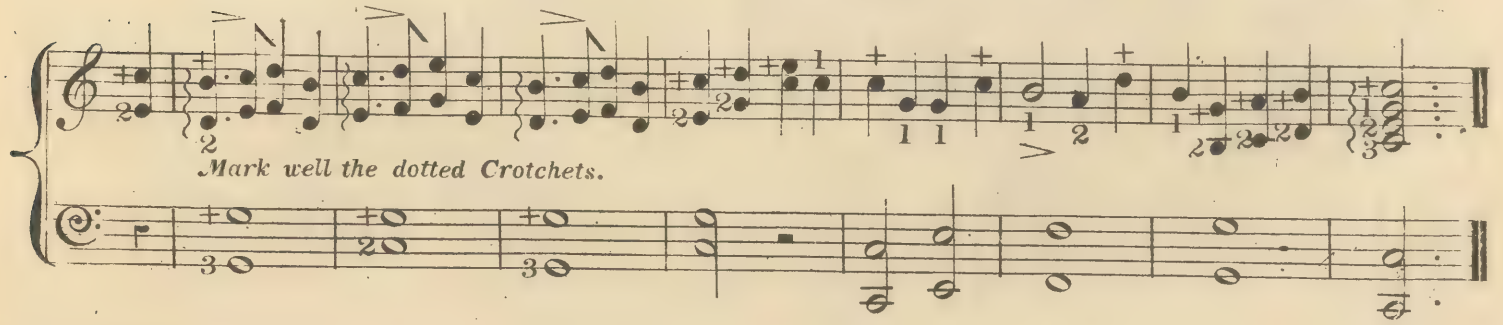


Place the first and second fingers on the B, and D.

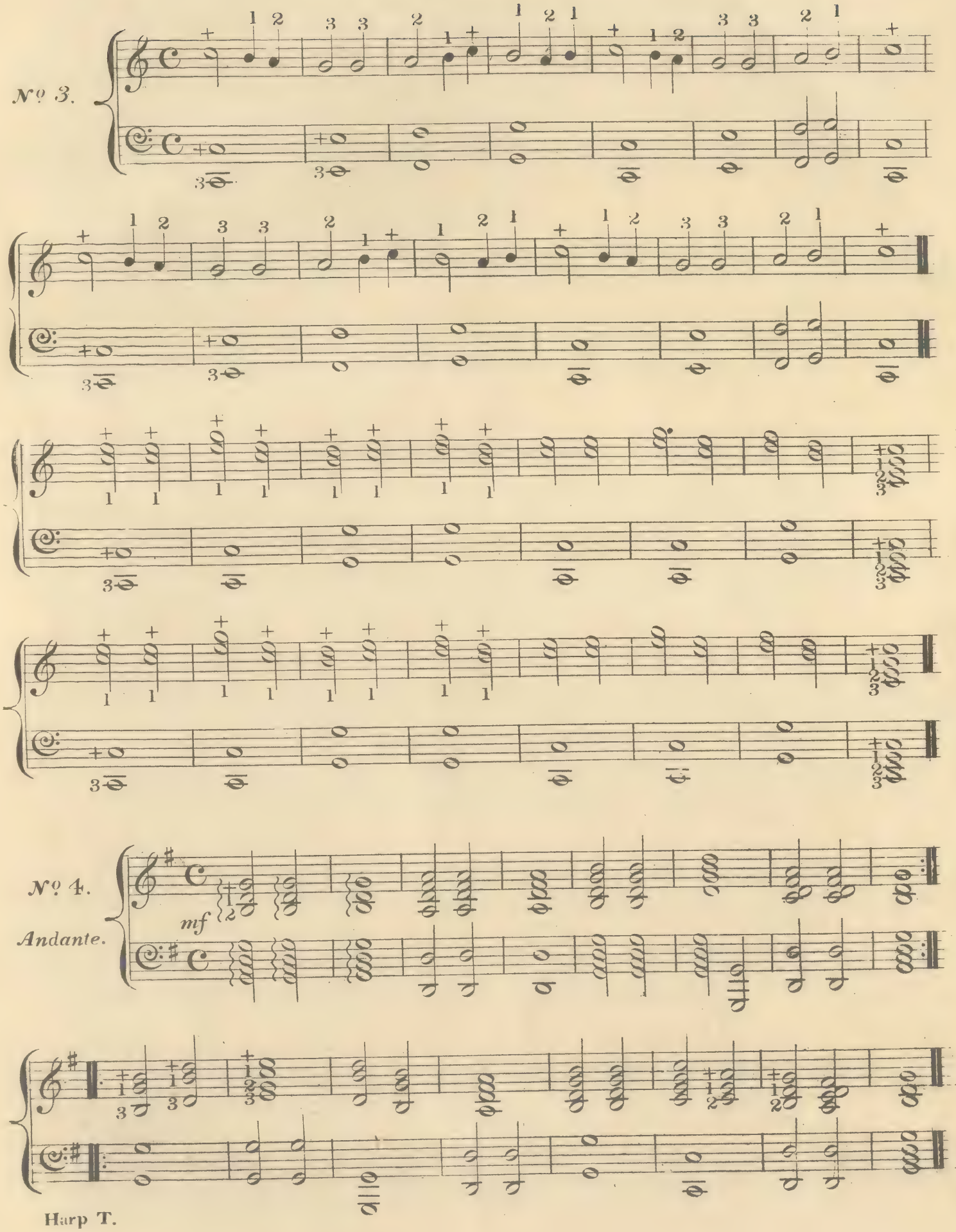
BOHEMIAN MELODY.



As the Bass moves, do not place the first and second fingers on the Strings as in the above lesson.



Mark well the dotted Crotchets.


Nº 3.
Nº 4.
Andante.
mf
Harp T.

HINDOSTAN MELODY.

Nº 5.
Moderato
con espress.

dol:

FRENCH MELODY.

Nº 6.
Andante
Grazioso
con moto.

dol:

lento.

a Tempo.

Mark the dotted notes.

MARCH.

No. 7.

Moderato.

GERMAN WALTZ.

No. 8.

scherzo

Allegretto

8va

PORTUGUESE HYMN.

№ 9.

Andante Maestoso.

dol.

p

f

f

LULLABY.

English.

№ 10.

Lento con espress.

rf

p

p

a Tempo.

ritar- - - -dando - - - - -

f

pp

Harm:

a Tempo.

piu lento.

dim:

ppp

ritar- - - - dan - - - - do.

f

ppp

f

Harp T.

BOHEMIAN MELODY.

The notes very Short and Pointed.

№ 11.

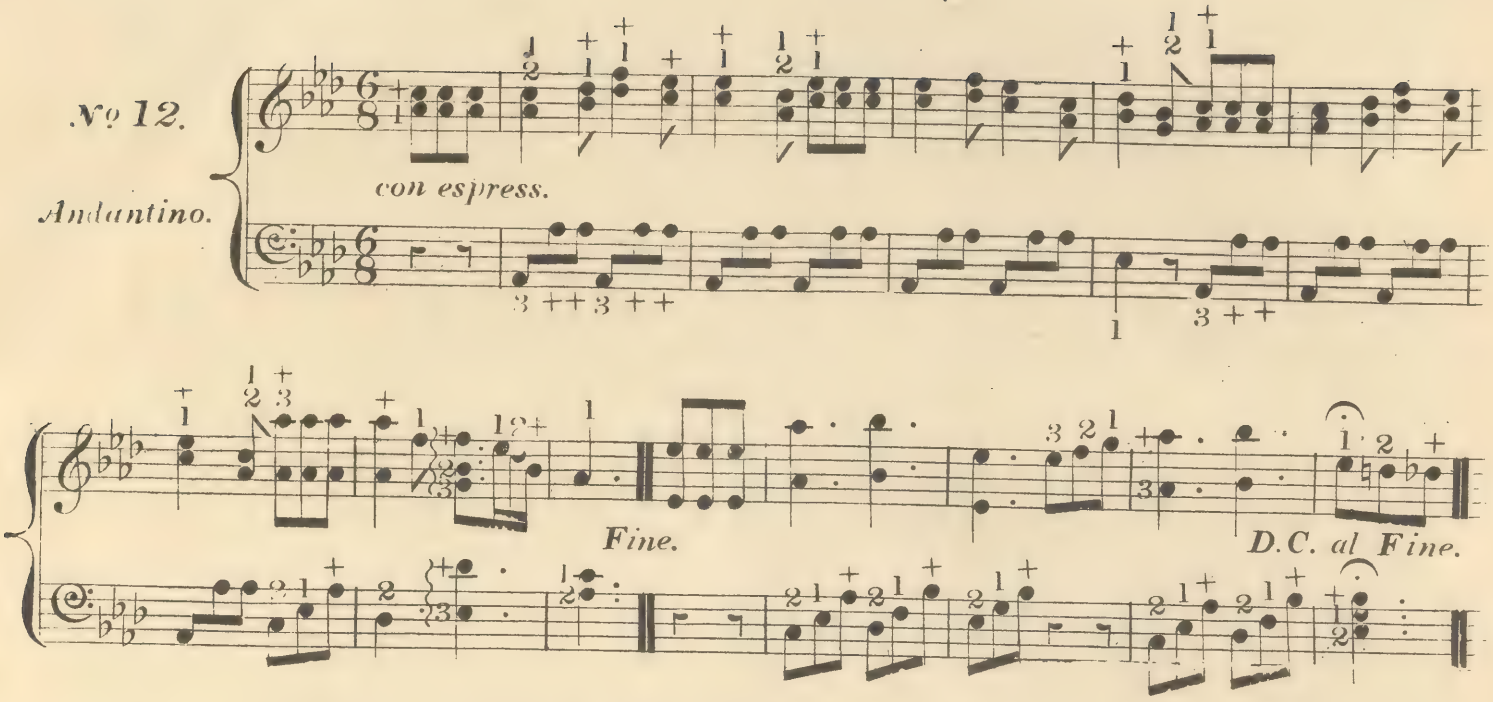
Allehretto.

Scherzando.

f

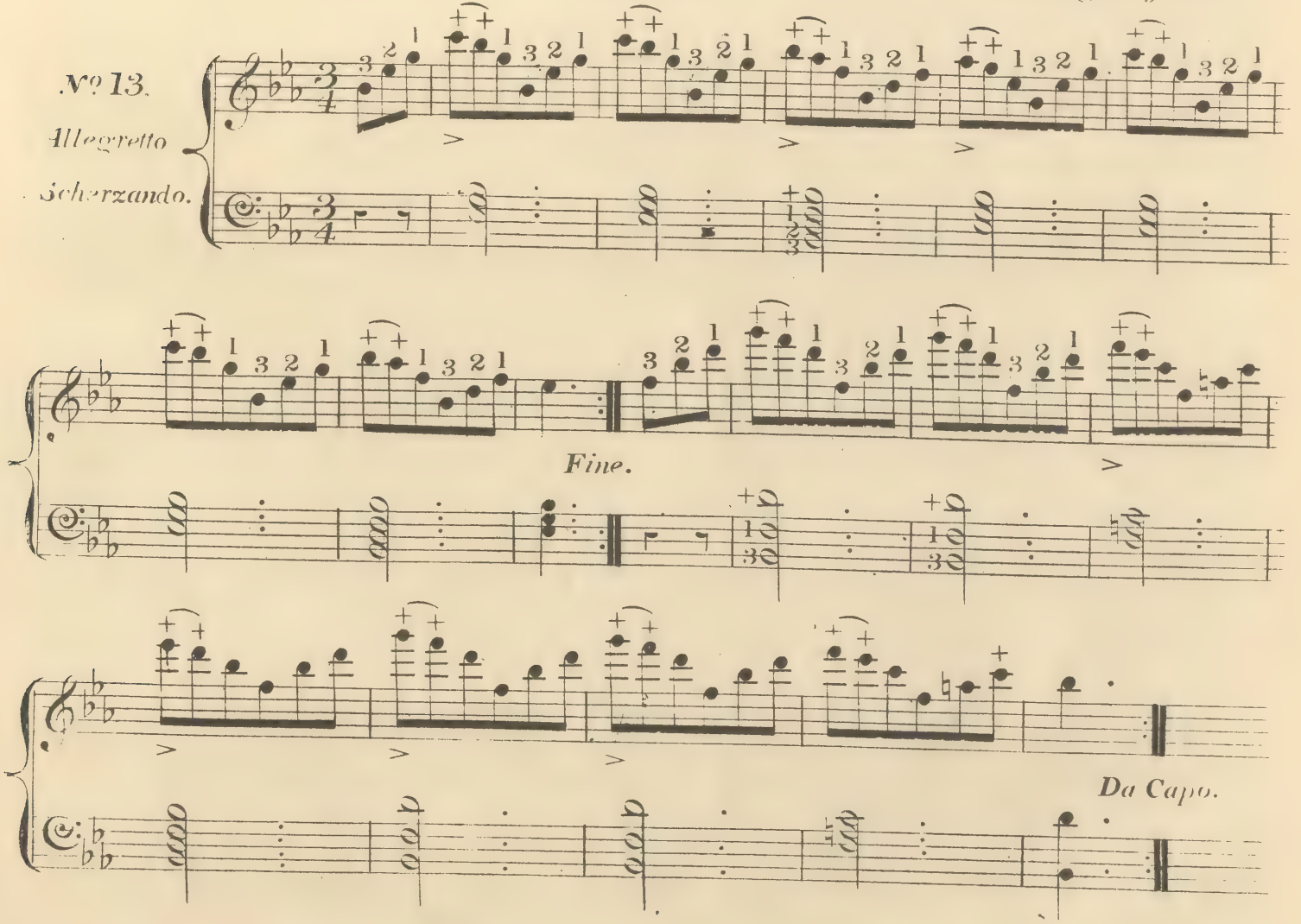
f

Harp T.



WALTZ, *from the* **Freyschutz.**

Arranged by Bochsa.

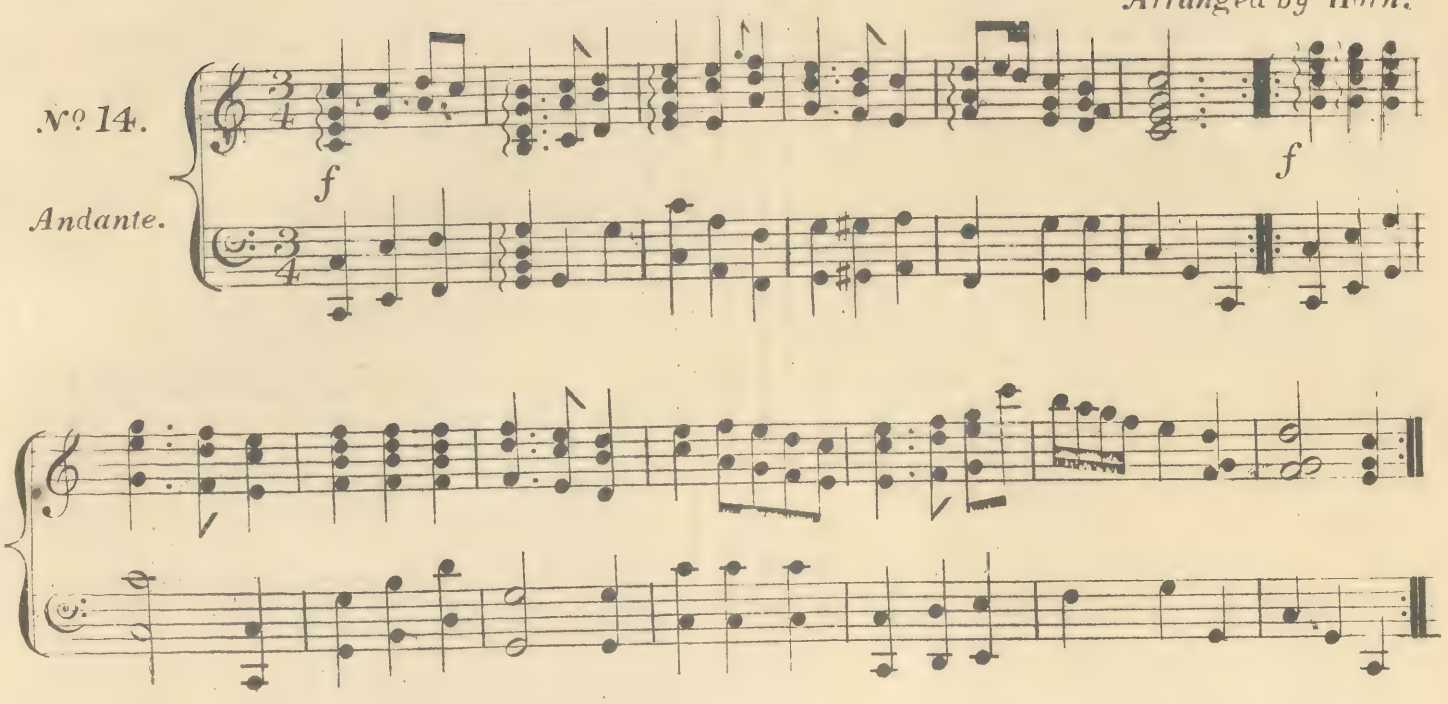


GOD SAVE THE QUEEN.

Arranged by Horn.

№ 14.

Andante.

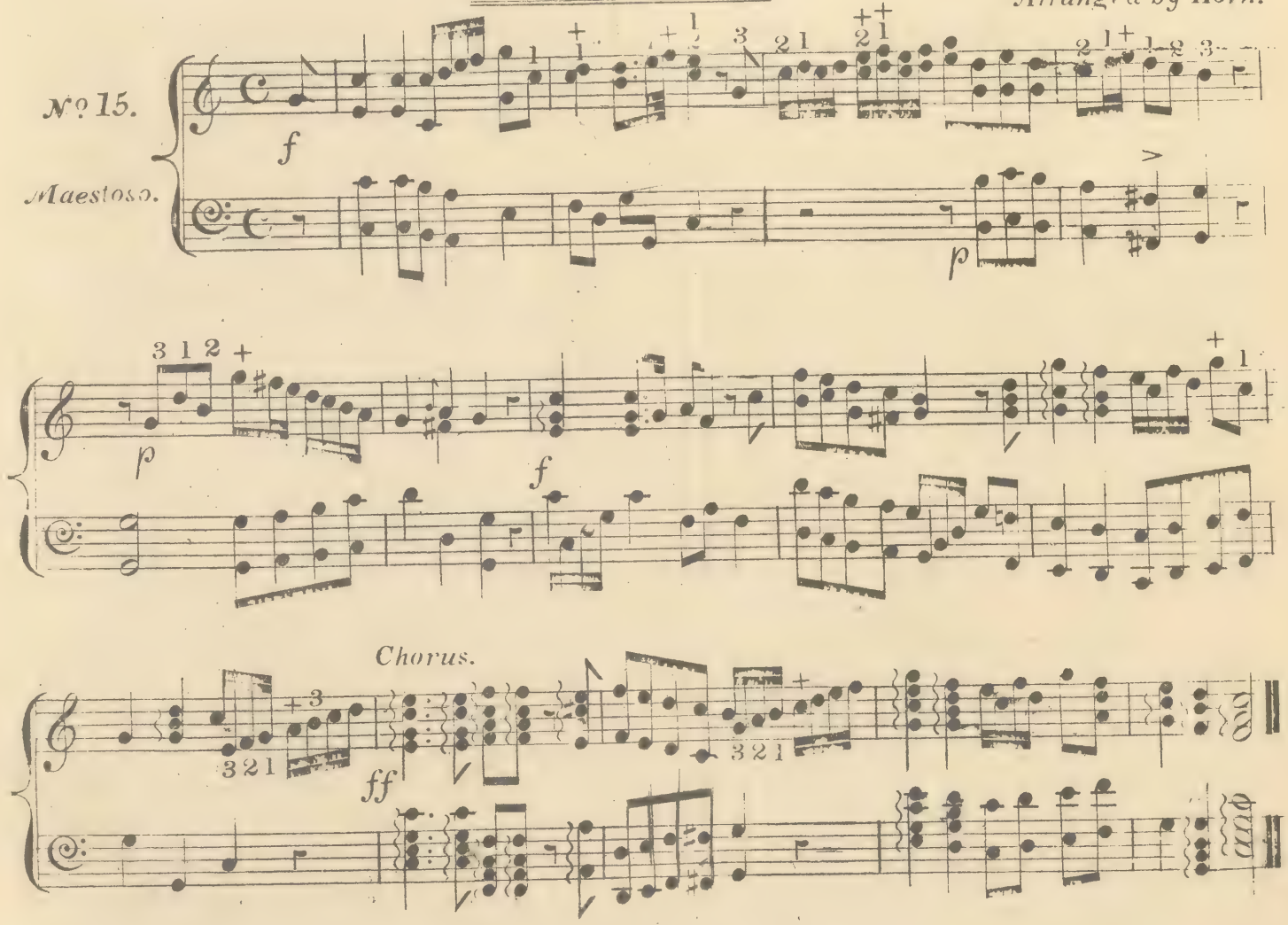


RULE BRITANNIA.

Arranged by Horn.

№ 15.

Maestoso.



NEW AND POPULAR PIANOFORTE MUSIC

PUBLISHED BY

JOSEPH WILLIAMS, 24, BERNERS STREET, W.,

AND

123, CHEAPSIDE.

EXPLANATORY NOTE:—*M.*, moderate; *D.*, difficult; *E.*, easy.

WILHELM KUHE.

		s.	d.
The Captive Greek Girl (Transcription).	D	4	0
Home, Sweet Home (Transcription).	D	4	0
The Boatman's Return ("Row, row, homeward we go")	D	4	0
My Lodging is on the Cold Ground.	D	4	0
Fantasie de Concert sur des Airs Ecossais, "Robin Adair, et Comin' thro' the Rye".	D	4	0
Transcription Brillant on "Oh, Bitt' Euch liebe Vogelein" ("Ye happy Birds")	M	3	0
The Keel Row—Scottish Melody	M	3	0
Hark! the Vesper Hymn is stealing	M	3	0
Ye Banks and Braes—Scottish Melody	D	4	0
Bel Demonio—(The Bold Marco)	M	3	0
The Harp that once thro' Tara's Halls	M	3	0
The Lass o' Gowrie—Scottish Melody	M	3	0
La Gondola—Etude—(New Edition)	M	2	6

BRINLEY RICHARDS.

Partant pour la Syrie. (Also as Duet, 4s.)	M	3	0
Le Soir—(Notturno)	M	3	0
Rigoletto—Fantasia Brillante	M	4	0
When the Swallows are Returning	M	3	0
Luisa Miller—Fantasia Brillante	M	4	0
The Bold Marco—(Bel Demonio)	M	4	0
Gemma di Vergy—Fantasia Brillante	M	3	0
Le Souvenir—Scherzo	M	2	6
Andante con Moto—Pastorale	M	3	0

THECLA BADARZEWSKA.

La Priere d'une Vierge (The Maiden's Prayer)	M	2	0
Reconnaissance de la Jeune Vierge (The Maiden's Thanksgiving). (Also as Duet, 4s.)	M	3	0
The Orphan's Prayer	M	3	0
Douce Reverie—Mazurka	M	2	0
Mazourka	M	2	0

J. T. STONE.

The Bold Marco—(Bel Demonio)	M	2	0
Inno di Garibaldi—(Va fuori d'Italia)	M	2	0
My Pretty Jane—(The Bloom is on the Rye)	M	2	6
The Lass o' Gowrie—(Scottish Melody)	M	2	6
Bonnie Prince Charlie—(Jacobite Song)	M	2	6
The Pilgrim of Love—(Orynthia my Beloved)	M	2	6
Beautiful Star—(Christy's Minstrels)	M	2	6
The Cottage by the Sea—(Ditto)	M	2	6
Logie o' Buchan—(Scottish Melody)	M	2	6
The Keel Row—(Ditto)	M	2	6
The Minstrel Boy—(Irish Melody)	M	2	6
The Hardy Norseman	M	2	6
Poor Mary Anne—Ar hyd y nos	M	2	6
The Harp that once thro' Tara's Halls	M	2	6

HENRY FARMER.

Jerusalem the Golden—(The celebrated Hymn)	M	3	0
Gloria in Excelsis—Mozart's 12th Mass	M	2	0
Danish National Hymn	M	3	0
Himmel's air Alexis	M	3	0
Hallelujah Chorus—Messiah	M	2	6
Gloria in Excelsis—From his Mass in B♭	M	2	0
Merrily, Merrily, over the Snow	M	3	0
Pestal—Introduction and Variations	E	2	6
Dixey's Land	E	2	0
Miserere, and Ah! che la Morte—Trovatore	M	2	6
Splendente te Deus—Mozart's Motett	M	2	6
Beethoven's Adelaide	M	2	6
Oh! Charming May—Rondo	E	2	6
Home, Sweet Home	M	3	0
The Harp that once thro' Tara's Hall's	M	2	6
Garibaldi's Hymn	M	2	0
The Blue Bells of Scotland	M	2	6
On yonder Rock reclining—Fra Diavolo	M	2	0
Gloria in Excelsis Deo—Haydn's 1st Mass	M	1	6
The Arm of the Lord—Haydn	M	2	6
The Hyde Park Grand Review March—(Illustrated)	M	3	0

FREDERIC CHOPIN.

		s.	d.
Invitation to Dance—Grande Valse Brillante, Op. 18	M D	3	0
La Berceuse—Andante—D♭, Op. 57	D	3	0
Grande Valse in A♭—Op. 42	M	3	0
L'Andalousienne—Bolero—A minor	M	3	0
La Seine—Deux Nocturnes. Op. 9	D	3	0
Andante Spianata—from a Grande Polonaise, in G. Op. 22	M	2	0
La Pologne—Mazurka—A minor. Op. 59	M	2	0
Deux Nocturnes, in G. Op. 37	D	2	0
Marche Funèbre—from the Sonata. Op. 35	M	2	6
Waltz in A♭. Op. 64	M	2	0

JOHANNES WINKELHAUS.

Jessie, the Flower of Dumblane—(Transcription)	M	3	0
My First Love—Romance	M	3	0
Handel's Dead March in Saul	M	4	0
Simplicity is Beauty—(Transcription)	M	2	6
Savourneen Deelish—(Transcription)	M	3	0

EUGENE KETTERER.

L'Argentine—Fantasia Mazurka	M	2	6
Caprice Hongrois—Etude de Concert	D	3	0
L'Entrée au Tournoi—Marche Brillante	M	3	0
Nocturne Elegante	M	2	6
The Nightingale—Capriccio	D	3	0

GEORGE JACKSON.

The Blue Bells of Scotland—Grand Fantasia, with Variations	D	5	0
Home, Sweet Home—Fantasie de Concert	D	5	0

C. A. CASPAR.

Les Mousquetaires—Danse Militaire de la Regence	M	2	6
Oberon, de C. M. Von Weber—(Transcription)	M	3	0

ADOLPHE MARSCHAN.

Alexandra—Grand Galop Brillante	M	3	0
Beethoven's last Waltz	M	2	0
Romance sans Paroles	M	2	0
Weber's last Waltz	M	2	0
Beatrice di Tenda—Fantasia	M	2	0
Don Pasquale „	M	2	0
Il Trovatore „	M	2	0
Cujus Animam—(Stabat Mater)	M	2	0
Guillaume Tell—Fantasia	M	3	0
Du, du, liegst mir im Herzen	M	2	6
Semiramide Fantasia	M	2	0
William Tell „	M	2	0
Robert toi que J'aime „	M	2	0
Lucia di Lammermoor „	M	2	0
Herz, mein Herz—Weber „	M	2	0
Rode's Air	M	2	0
Belisario	M	2	0
Don Juan	M	2	0

WILLIAM HUTCHINS CALLCOTT.

Favorite Airs from Mercadante's Opera of Il Giuramento. (In one Book)	M	4	0
Ditto ditto, for two performers	M	5	0
Flute accompaniment *ad lib.* to ditto	M	1	0
Favorite Airs from Verdi's Opera of Luisa Miller. (In two Books). Each	M	4	0
Ditto ditto, for two performers. (In one Book).	M	5	0
Flute accompaniment *ad lib.* to ditto		1	0
Favorite Airs from Donizetti's Opera of I Martiri. (In one Book)	M	4	0
Ditto ditto, for two performers (In one Book).	M	5	0
Flute accompaniment *ad lib.* to ditto	M	1	0
Favorite Airs from Verdi's Opera Aroldo. (In one Book).	M	4	0
Ditto ditto, for two performers. (In one Book).	M	6	0
Flute accompaniment *ad lib.* to ditto	...	1	0

LONDON: JOSEPH WILLIAMS.

B. OF E.
CANCELLED
OCT. 1914

Improved Edition

with Paganini's Airs.

MASTER & SCHOLAR,

OR

The Spanish Guitar Simplified

being

A Complete Method

of Teaching that elegant Instrument in the shortest time.

upon a clear & progressive System: with

PRACTICAL LESSONS,

and a full description of the best manner of their Performance,

Compiled from

FERDINAND CARULLI,

with numerous additions.

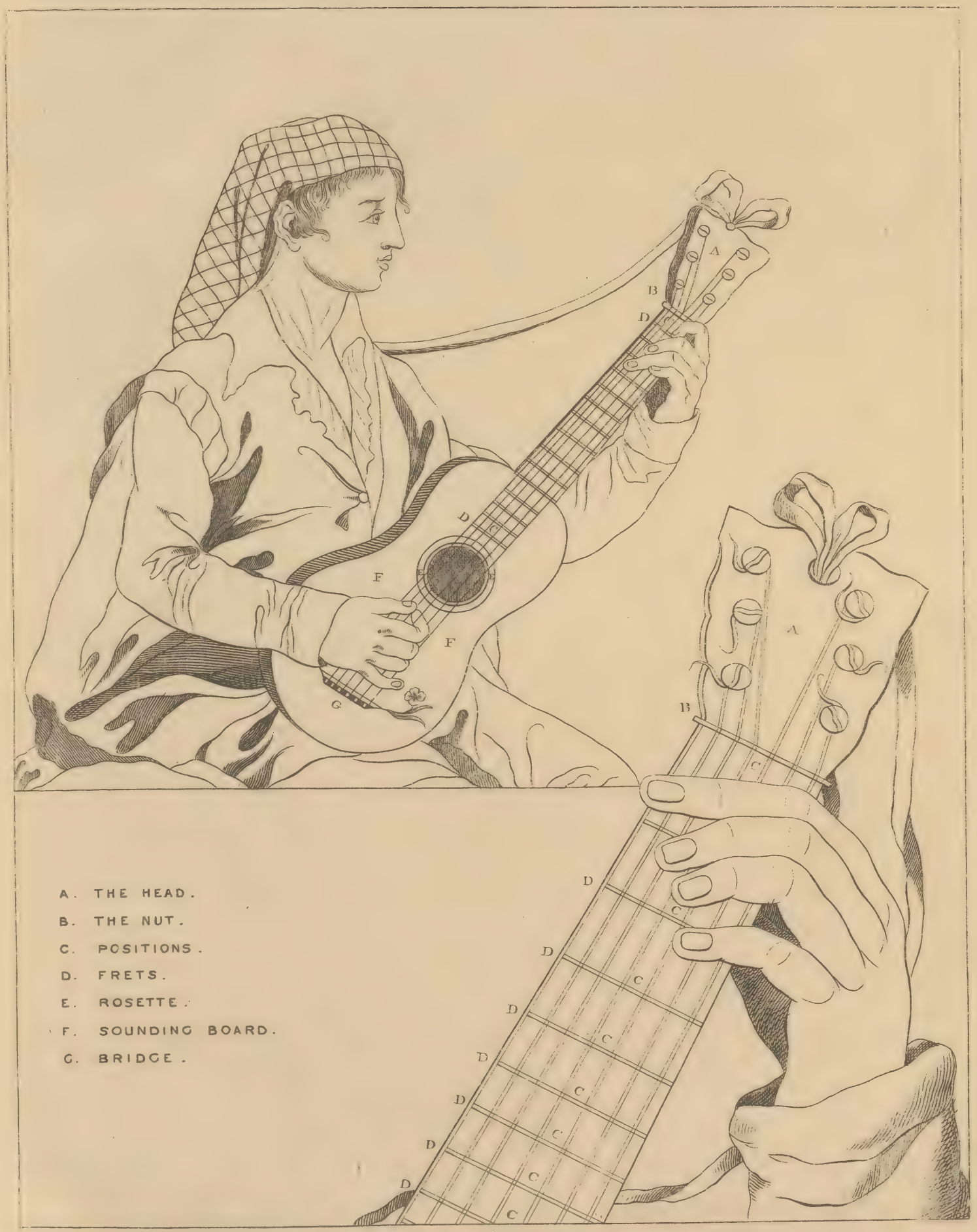
Ent. Sta. Hall. *Pr 5/.*

The fact may not be generally known that Paganini is a fine Performer on the Guitar and that he composes most of his Airs on that Instrument arranging and amplifying them afterwards on the Violin according to his fancy.

LONDON.

Published by Z. T. Purday, 45 High Holborn.

Fema/6335
D 2650/3



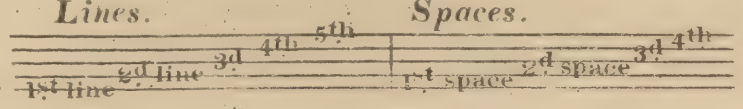
CARRULLI'S GUITAR TUTOR.

RUDIMENTS OF MUSIC.

1st OF THE NOTES AND STAFF.

Musical sounds are expressed by Certain Characters termed Notes, of which there are seven in number, and are denominated in England by the first Seven Letters of the Alphabet, A. B. C. D. E. F. G. These Notes are written on five parallel Lines and in four spaces, called a Staff, which Staff is divided thus:

Staff or Stave.

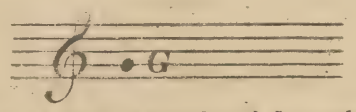


N.B. The lines and spaces are always counted from the lowest, upwards.

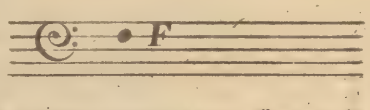
2d OF THE CLEFS.

The *Clef* is a mark placed at the beginning of the Staff, to determine what part is to be played, whether Treble or Bass, and to shew the pitch and names of the Notes on the Lines and spaces. Two clefs are made use of for Piano-Forte compositions. viz: the G. Clef for the Treble shaped thus 𝄞, and the F Clef for the Bass shaped thus 𝄢:

The G. Clef is placed on the 2d line.



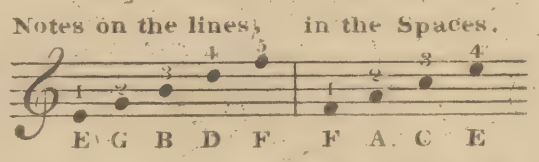
And the F. Clef on the 4th line of the Staff.



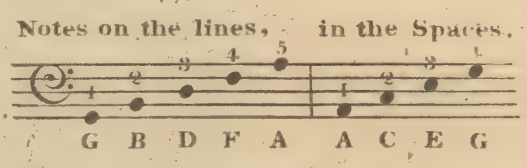
The Clef or Key note is the standard by which all other notes are known, counting from it, upwards or downwards, according to the series of the seven letters. A. B. C. D. &c.

3d NAMES OF THE NOTES.

Treble or upper part.

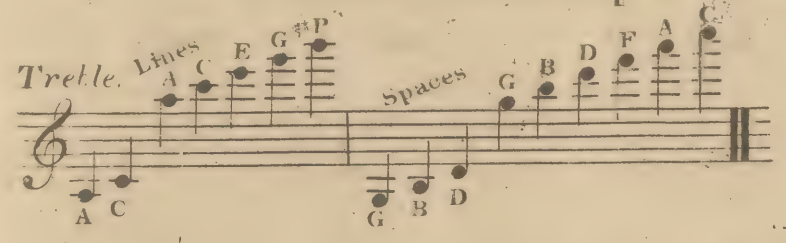


Bass or lower part.

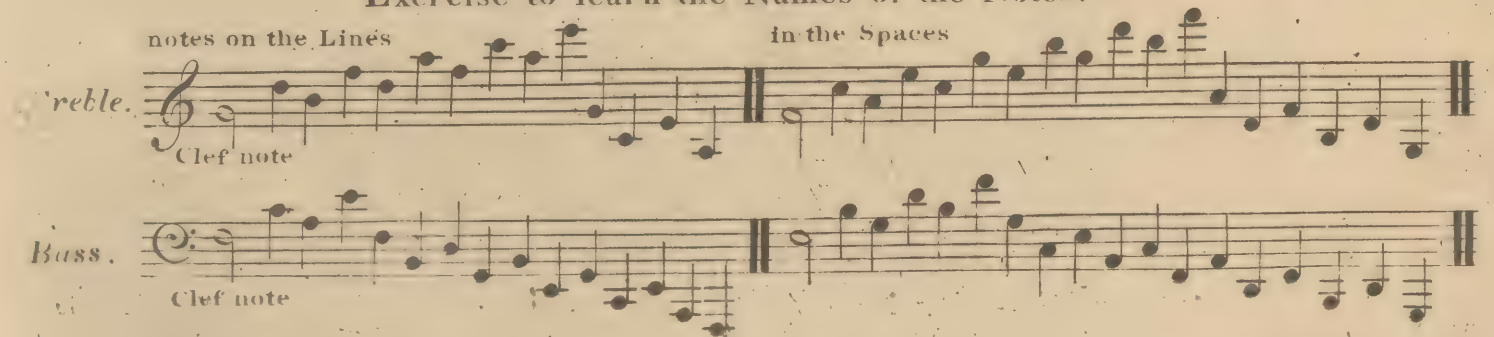


When in a Composition the Notes exceed the limits of the five lines of the Staff, additional small lines, called Leger or Short Lines, are used above and below.

Additional Lines and Spaces above and below the Staff.



Exercise to learn the Names of the Notes.



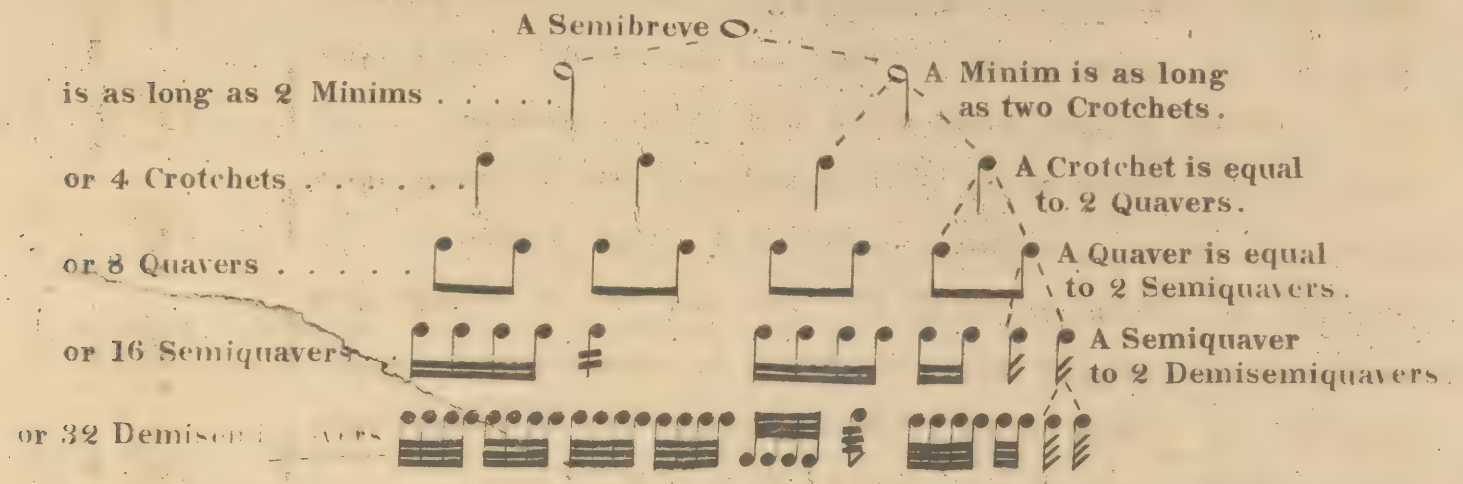
The judicious Master will not suffer his pupil to play any lesson, unless he finds him thoroughly acquainted with the names of the notes and their places on the Key-board.

4th OF THE DIFFERENT SPECIES OF NOTES.

Six Sorts of Notes are made use of in musical compositions, viz;

A Semibreve	*Minim*	*Crotchet*	*Quaver*	*Semiquaver*	*Demisemiquaver*
proportions 1	$\frac{1}{2}$	$\frac{1}{4}$	$\frac{1}{8}$	$\frac{1}{16}$	$\frac{1}{32}$

The Length of these Notes, and the proportion which they bear to one another, is as follows



N3. Whether the stems of the Notes be turned up or down, and the Notes joined together, or not, their value remains the same. Four semiquavers may be abbreviated thus, and four Demisemiquavers thus.

5th OF THE DOT AND DOUBLE DOT.

A *Dot* placed after a note, makes it half as long again, thus:

A Semibreve dotted	A Minim dotted	A Crotchet dotted	A Quaver dotted	A Semiq: dotted
is equal to 3 Minims	to 3 Crotchets	to 3 Quavers	to 3 Semiquavers	to

therefore the dot of a Semibreve is equal to a Minim, that of a minim to a Crotchet &c.

When two dots are placed after a Note, they are equal to three parts of that note.

A Minim with 2 dots is equal to a Minim, a Crotchet and a Quaver.

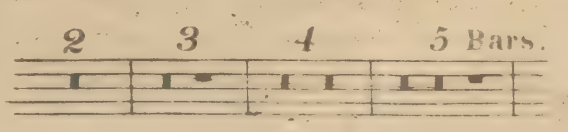
A Crotchet with 2 dots is equal to a Crotchet, Quaver & Semiquaver.

6th OF RESTS.

Rests are characters indicating a temporary silence, in the performance of a piece of Music; each species of note has its rest, which in point of duration is equal to the note itself thus:

Semibreve,	*Minim,*	*Crotchet,*	*Quaver,*	*Semiquaver,*	*Demisemiquaver.*
Their Rests					

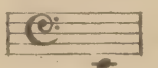
When in modern music a Rest of several bars occurs the number of Bars is generally marked over the staff, in ancient music it is expressed by strokes across the lines of the staff

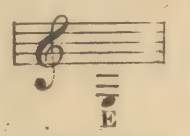


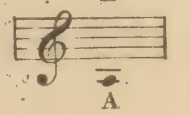
METHOD of TUNING the SPANISH GUITAR.

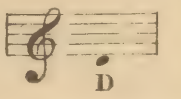
The strings of the Spanish Guitar are tuned in *Fourths*, with the exception of the 2.d *or B String* which is only *a third* above the 3.d *or G String*.

To tune by *Unisons* is considered the most easy and intelligible method for learners.

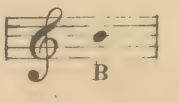
Sound *E* in the Bass  on the Piano Forte, Harp, or Violoncello.

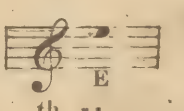
Tune the *6.th *String open* in unison with it which is thus written ..... 

Stop the 6.th *String* at the 5.th *Fret* and tune the 5.th *String open* in unison with the stopped note, which will be thus written ..... 

Stop the 5.th *String* at the 5.th *Fret* and tune the 4.th *String open* in unison with the stopped note, which will be thus written ..... 

Stop the 4.th *String* at the 5.th *Fret* and tune the 3.d *String open* in unison with the stopped note, which will be thus written .....

Stop the 3.d *String* at the 4.th *Fret* and tune the 2.d *String open* in unison with the stopped note, which will be thus written ..... 

Stop the 2.d *String* at the 5.th *Fret* and tune the 1.st *String open* in unison with the stopped note, which will be thus written ..... 

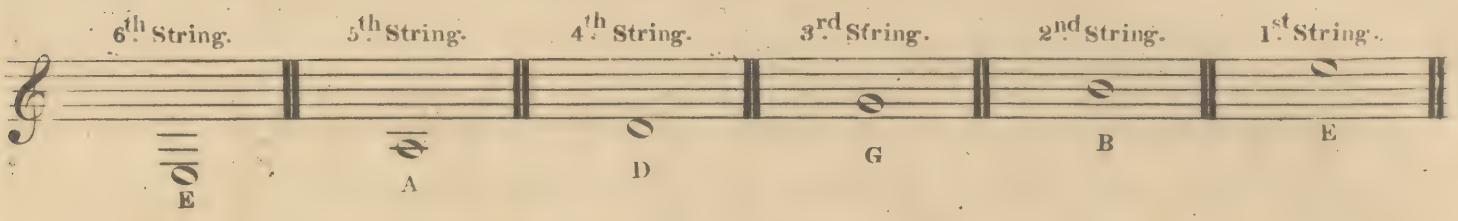
It will be seen by the above that Four of the strings are stopped at the 5.th *Fret* and *one* at the *Fourth Fret*, namely, the 3.d String.

MANNER of HOLDING the GUITAR.

The most graceful and convenient manner is to raise the Right Foot on a Cushion or Footstool; to rest the side of the Guitar where it curves inwards, on the Right thigh; elevating the Head of the Instrument higher than the opposite end; and in a direc-tion towards the left shoulder. The Right Hand to be placed between the Rosette (or sound hole) and the Bridge (the raised piece to which one end of the Strings is attached) resting the little finger on the Instrument by the side of the smallest string. In putting the Left hand into its proper position, as the principal object is to bring the fingers well over all the strings to be in readi-ness to stop the notes; let the thumb slightly support the under part of the neck incline the elbow towards the side of the performer, and turn the wrist very much out; sufficiently so as to avoid touching the first string with the palm of the hand (which would prevent its sounding.) IN STOPPING the NOTES it is very essential that the tip of the finger only should press the string to the fret. for which purpose the joints of the finger should be bent enough to form an arch, over the strings otherwise from their laying nearly flat the occupy too much of the spaces between the strings and the fleshy part coming in contact with the string behind it, will obstruct, if not totally stop the vibration.

*The largest wire string

The *Six Strings* of the *Guitar* are named after the following order.



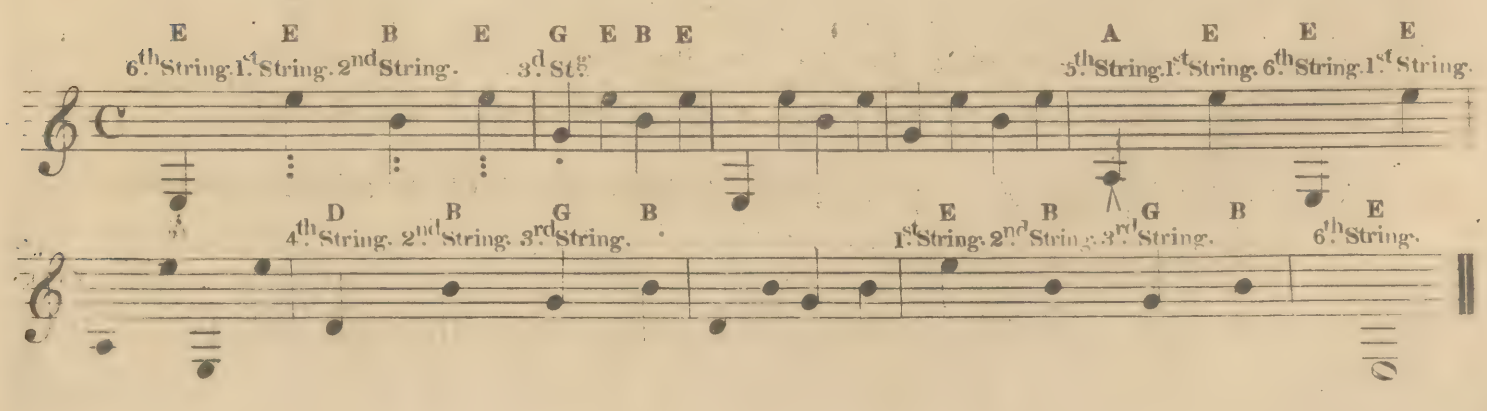
These six notes being produced without pressure of the left Hand finger, are denominated *open* notes.

Rule for Fingering.

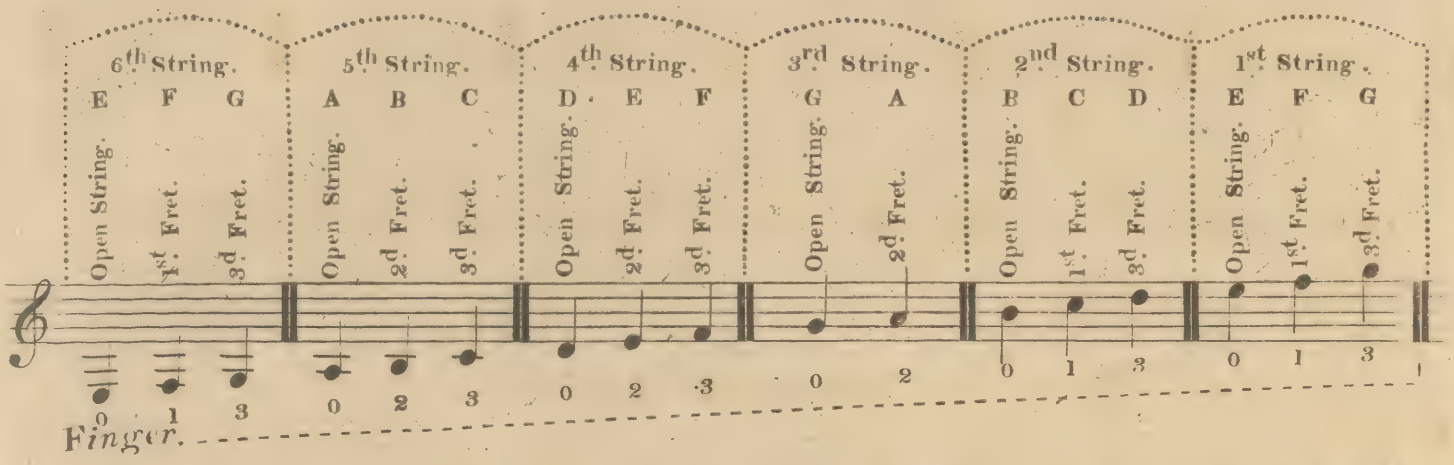
As a general rule the *Three silvered strings* are to be struck by the *thumb* of the *Right Hand*; the *G String* by the 1st *Finger:* the *B String* by the 2d *Finger*, and the *E Treble String* by the 3d *Finger:* but as exceptions to this rule will frequently occur, the following *signs* will be employed as a necessary guide to the learner, in addition to the figures for left Hand

For the *Right Hand.*		For the *Left Hand.*	
The First finger	.	The First finger	1
The second finger	:	The second finger	2
The third finger	⁝	The third finger	3
The thumb	^	The fourth finger	4
		The thumb	+
		The open string	0

Exercise on the Six Open String.



Scale of Natural Notes in the First Position.



Directions for Performing the above Scale.

The above is to be performed in the *first position*. The hand is said to be in the first position when the fourth finger reaches no farther than the fourth fret of each string.

The *First finger* (*) stops the note on the *First fret*.

The *Second finger* stops the note on the *Second fret*.

The *Third finger* stops the note on the *Third fret*.

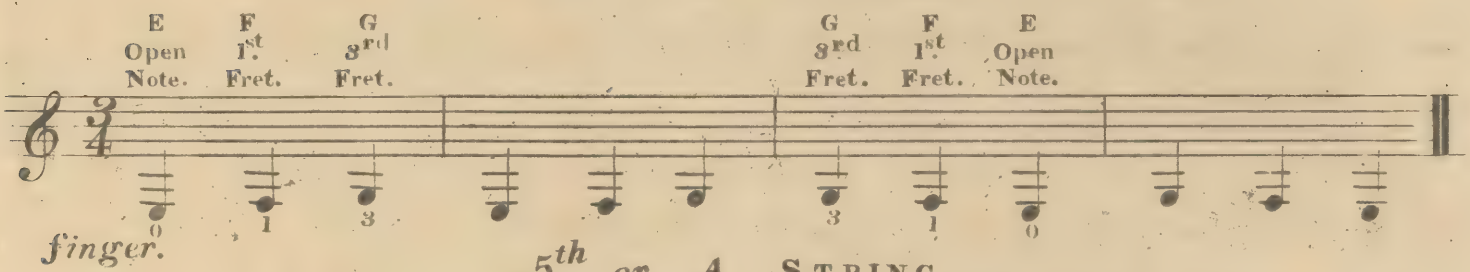
The *Fourth finger* stops the note on the *Fourth fret*.

In the above scale the fourth finger is not called into use.

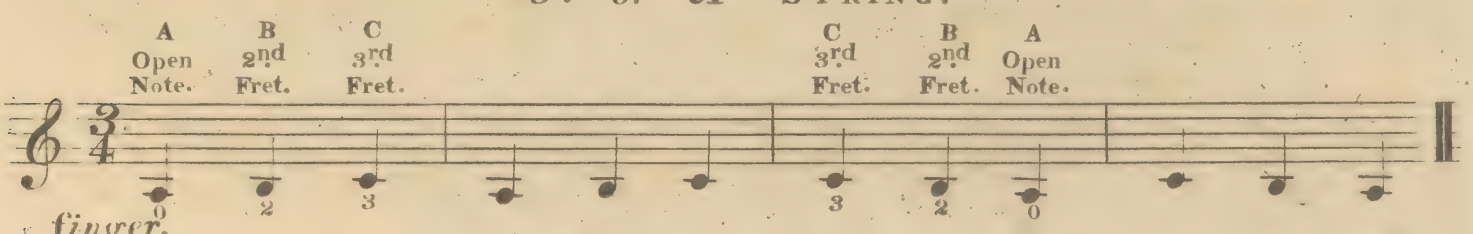
(*) By the expression "stopping the note on the Fret" it is not meant that the *finger* but the *string* should be pressed *upon* the fret; the situation of the *finger* in the act of stopping a note being *behind the fret* required, yet still so close as nearly to touch it.

EXERCISE on the NATURAL NOTES in the FIRST POSITION.

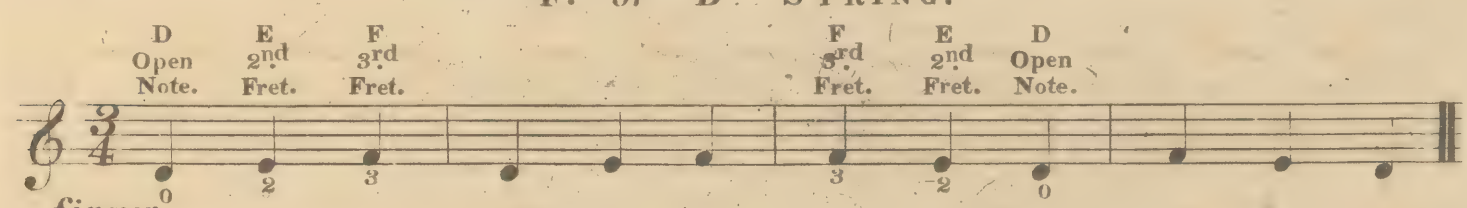
6th or E STRING.



5th or A STRING.

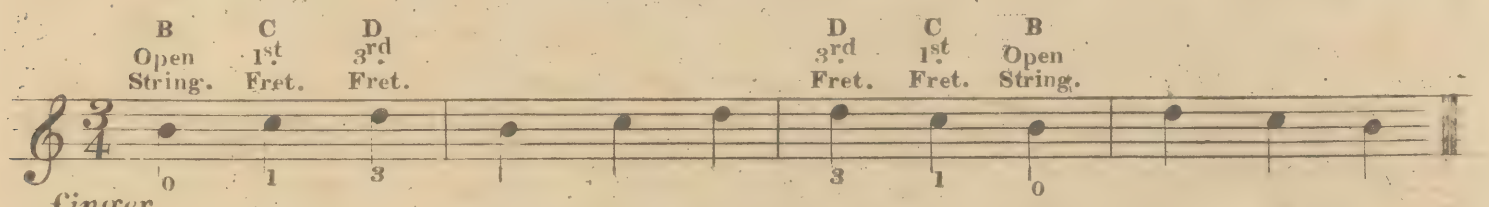


4th or D STRING.

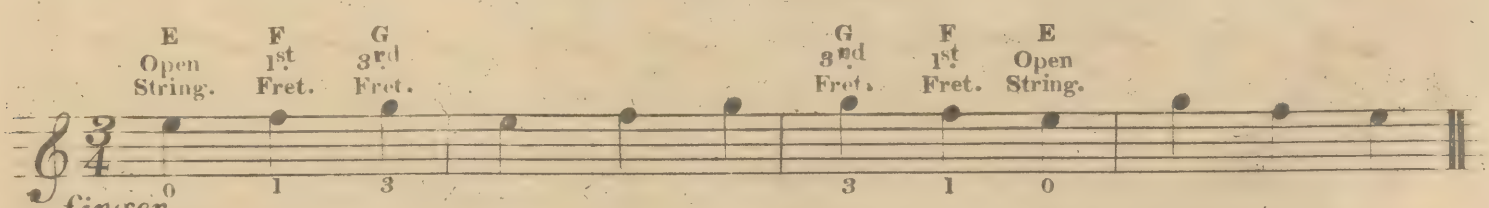


3rd or G STRING.

2nd or B STRING.



1st or E STRING.



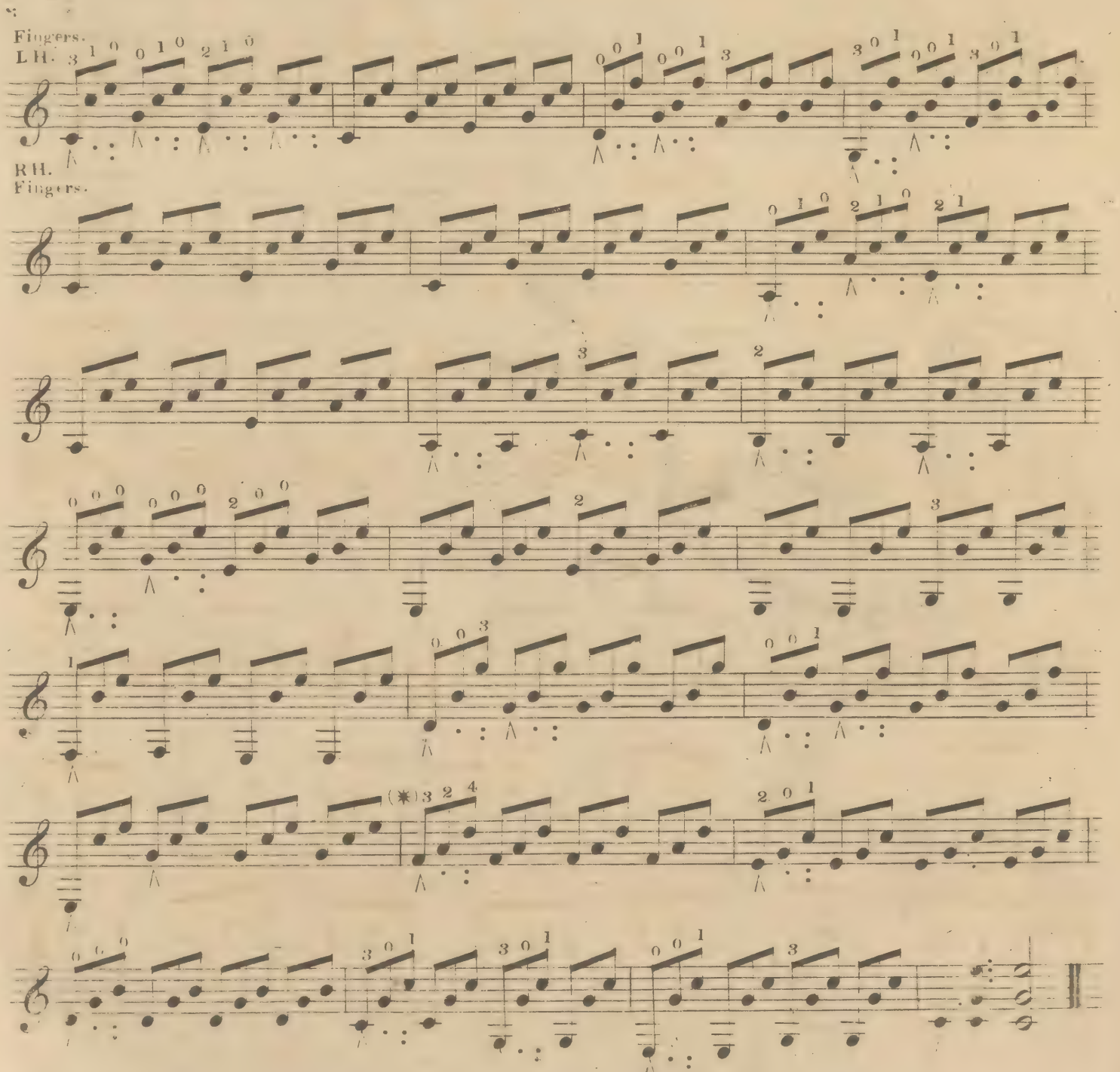
(*) Two notes only are played on this string on account of the next natural Note B occurring on tho open 2nd string.

The exercise in the next page will comprehend all the above Notes.

Prelude in the Key of C Major.

The fingers that stop those Notes which are repeated several times in the same Bar are to be kept down on the string till a change in the Harmony re-quires their removal.

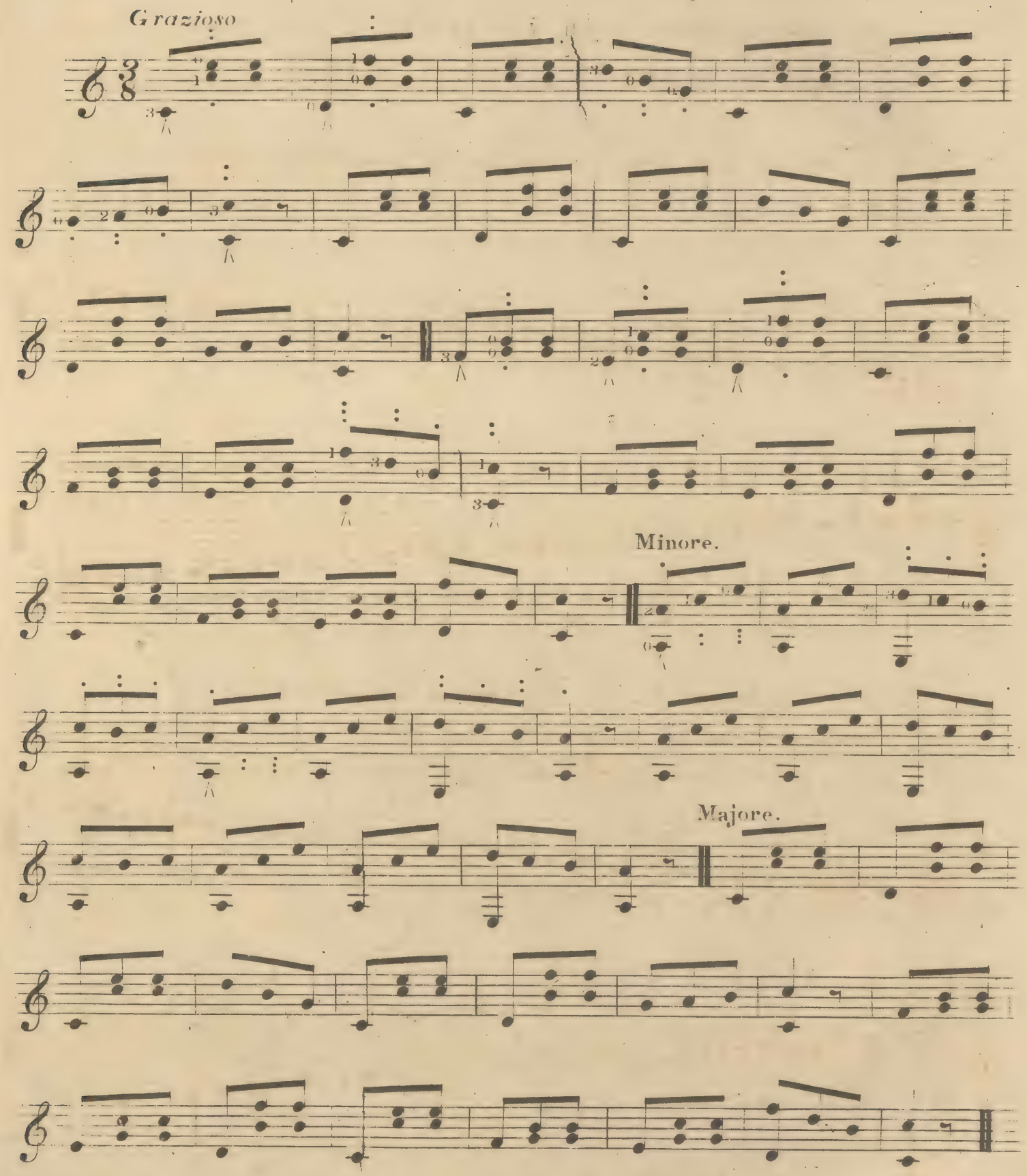
The 1.st and 2.nd fingers of the *Right Hand* are to be kept near to the *B* and *E* strings in readiness to strike the Notes as they occur thro' the greater part of the following Exercise.



(*) The 1.st and 2.nd fingers are here to be removed to the G and B strings.

WALTZ in the KEY of C by Ferdinand CARULLI.

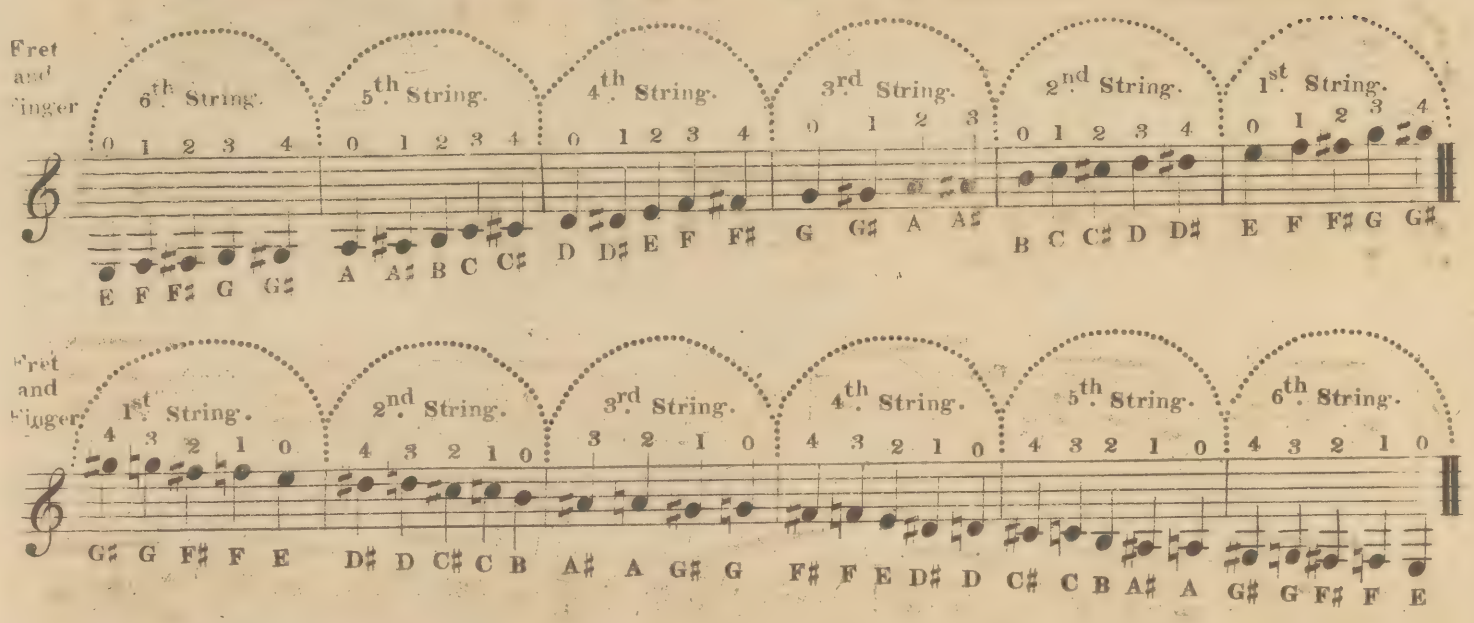
Grazioso



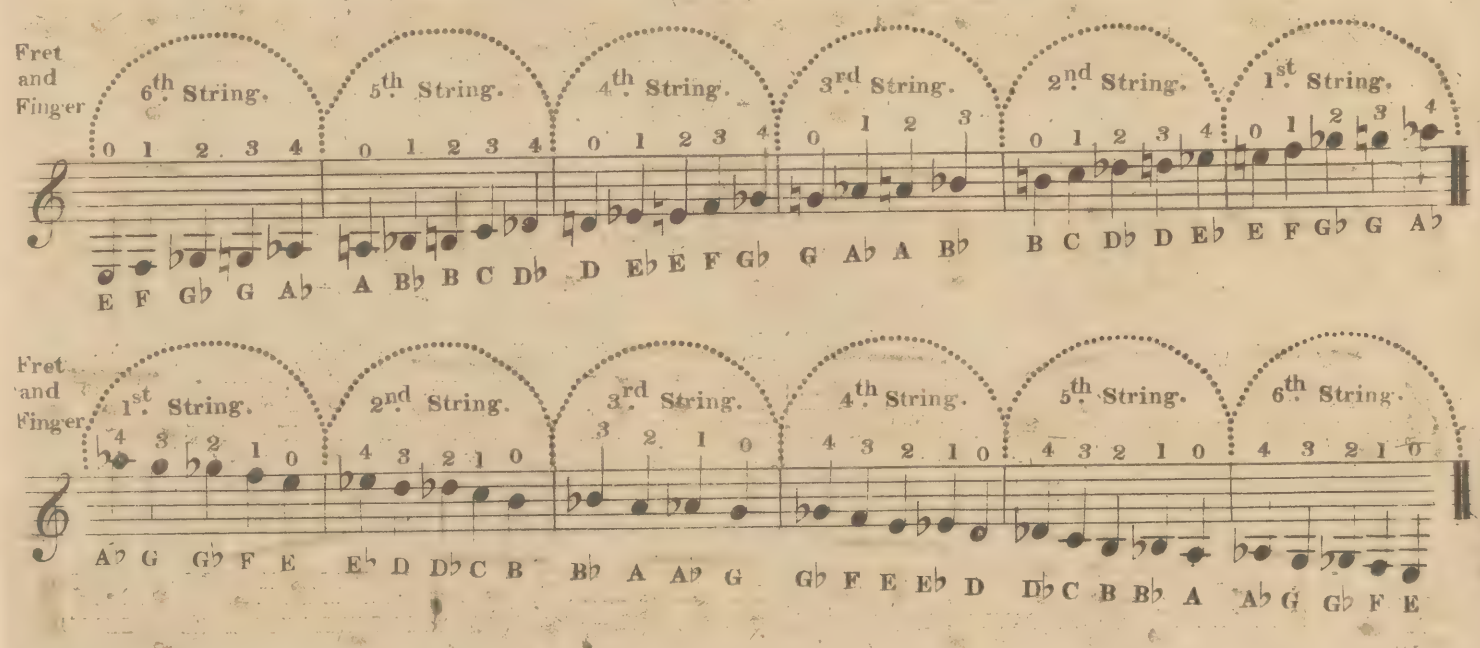
The Bass Notes of the above Waltz are to sound throughout the whole time of the Bar as if written thus:

The Pupil having practised the preceding Lessons so as perfectly to have acquired the Natural Notes, should next proceed to their respective Sharps and Flats which are as follow:

SCALE with SHARPS ASCENDING and DESCENDING.

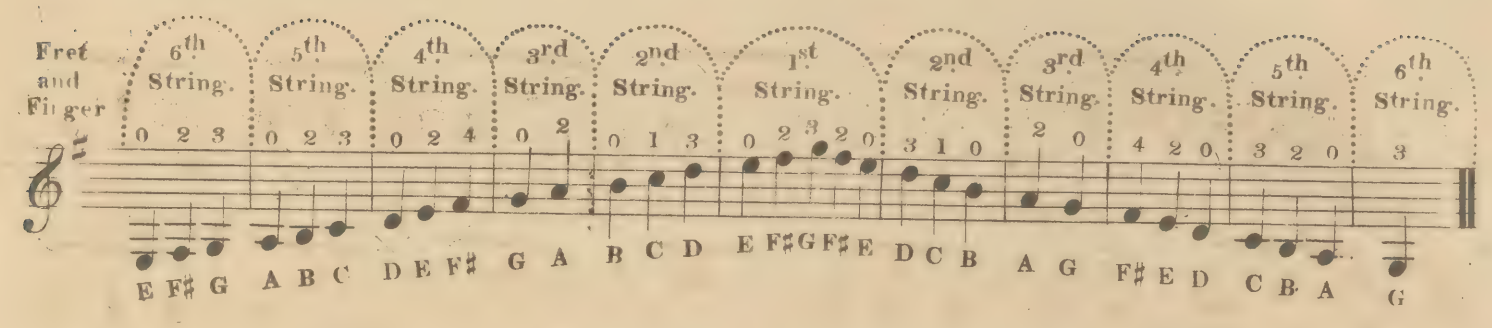


SCALE with FLATS ASCENDING and DESCENDING.



The Key of *G* Major with one sharp follows, the *Hand* still in the *first position*.

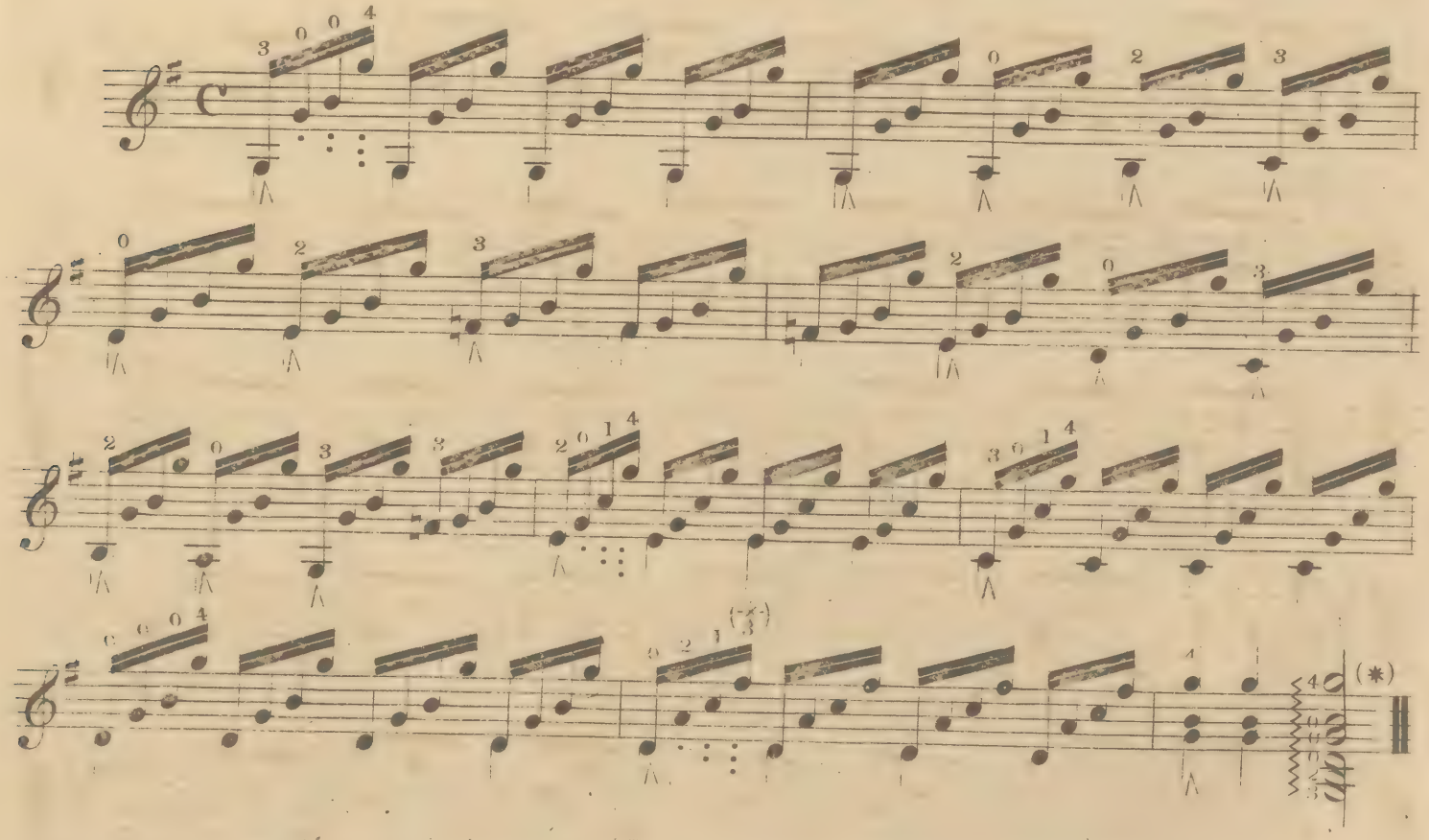
Scale of *G* Major.



Prelude of Arpeggios.

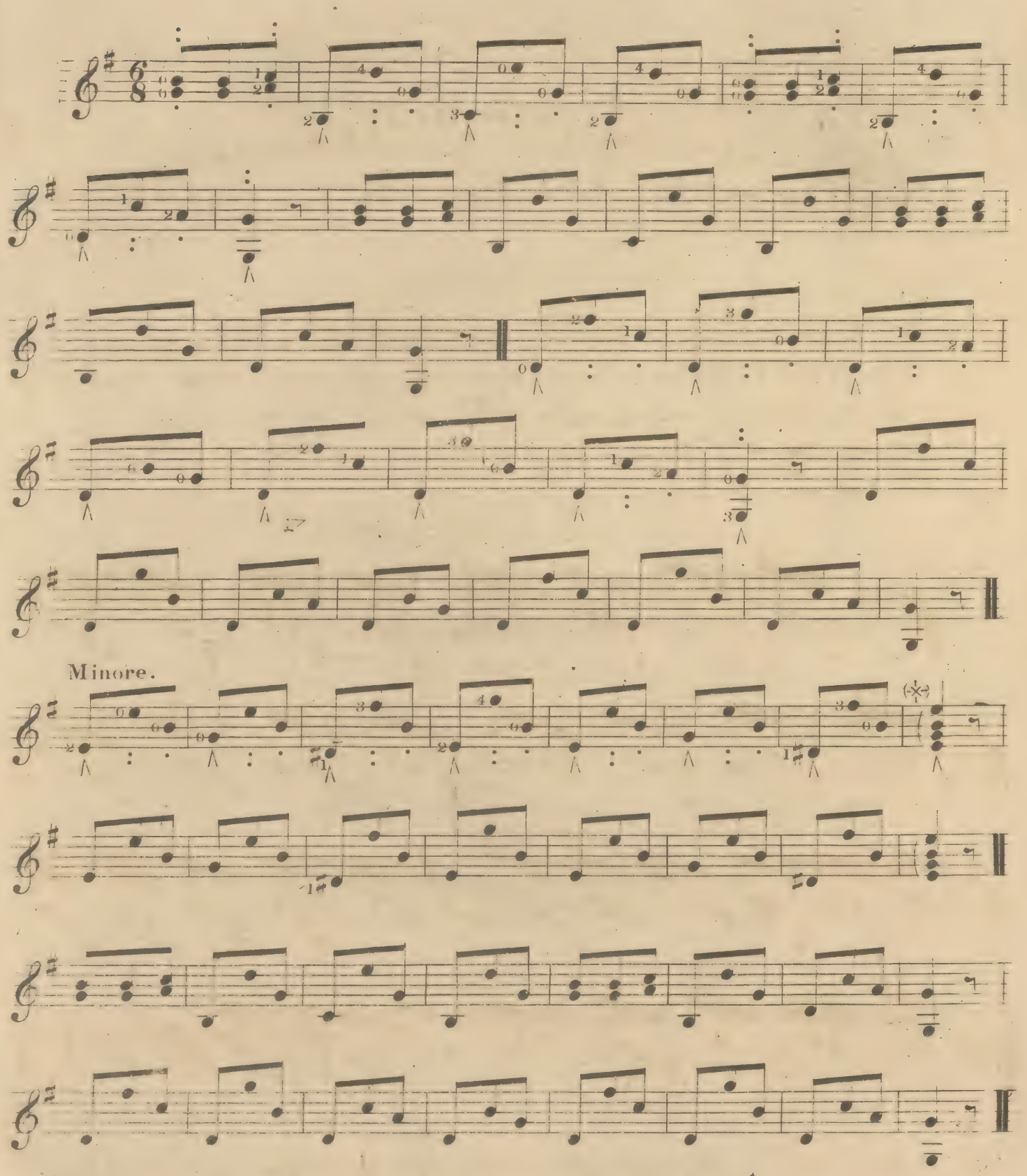
In this Exercise the 1st 2nd and 3rd fingers of the *Right Hand* are to be kept near the *G B* and *E* Strings in readiness to strike the notes on those three strings as they rapidly follow in succession: the thumb striking the Bass Notes.

The Fourth finger of the *Left Hand* is not to be taken off the *G* untill near the end of the Exercise when it is changed for *F♯* . (-x-)



(*) As this Chord brings all the six strings into the Harmony of *G* they may be struck solely by the thumb; drawing it across them from the lowest to the highest in succession.

WALTZ in the KEY of G MAJOR by CARULLI.



(-x-) Strike the Bass Note *E* with the thumb. *G* with the 1st. finger.
B with the 2nd finger and *E* with the 3rd. finger.

Second Position of the Hand.

The Key of D has *Two Sharps* in its Scale namely *F* and *C*.

In this Key the Hand is in the *Second Position*; the meaning of which is, that,

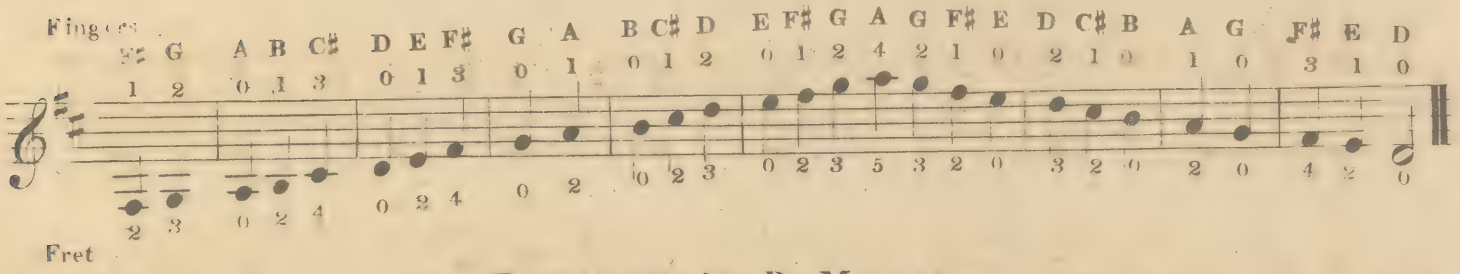
The *First finger* stops the Note on the *Second fret*.

The *Second finger* stops the Note on the *Third fret*.

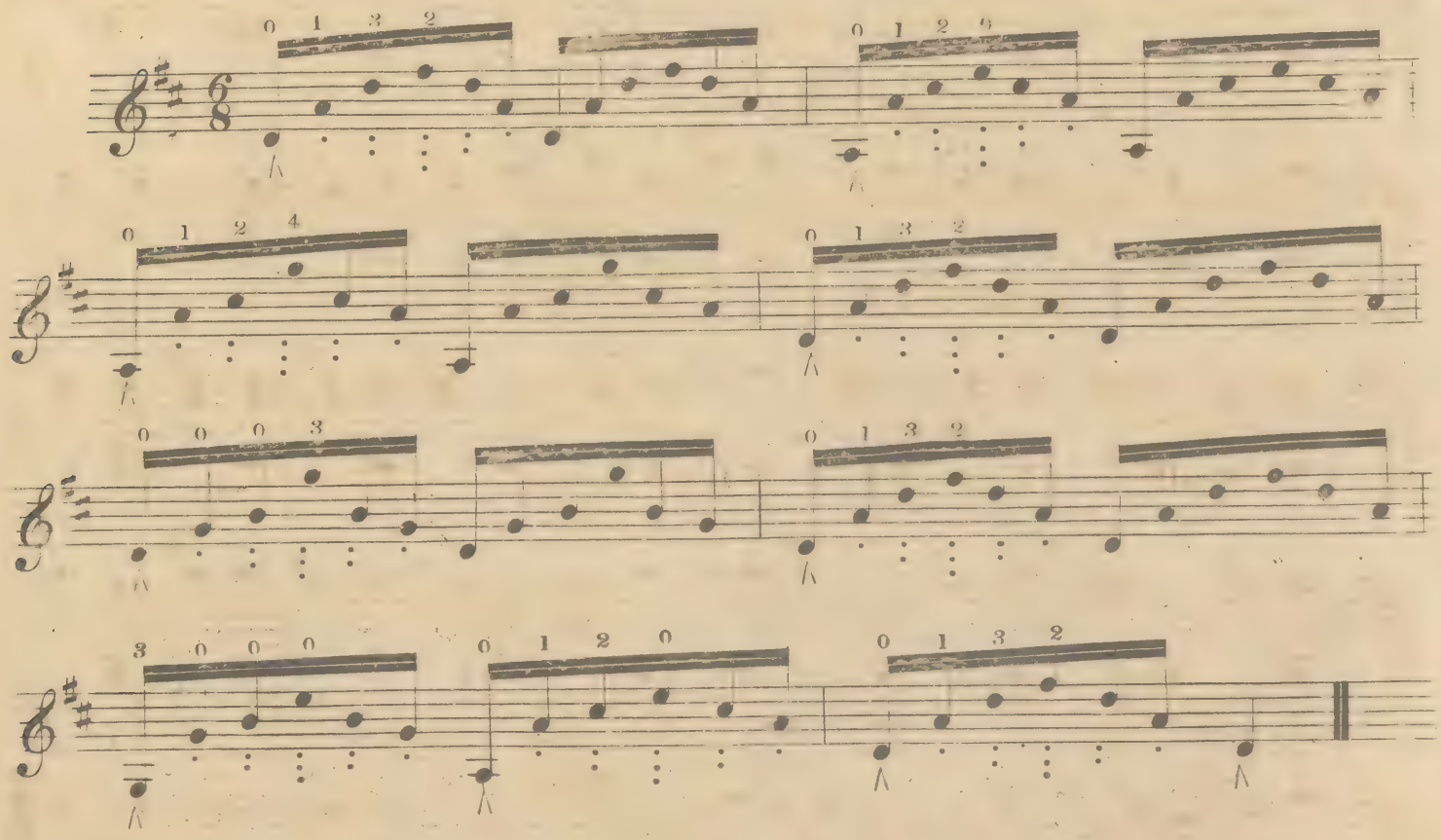
The *Third finger* stops the Note on the *Fourth fret*.

The *Fourth finger* stops the Note on the *Fifth fret*.

Scale of D Major.



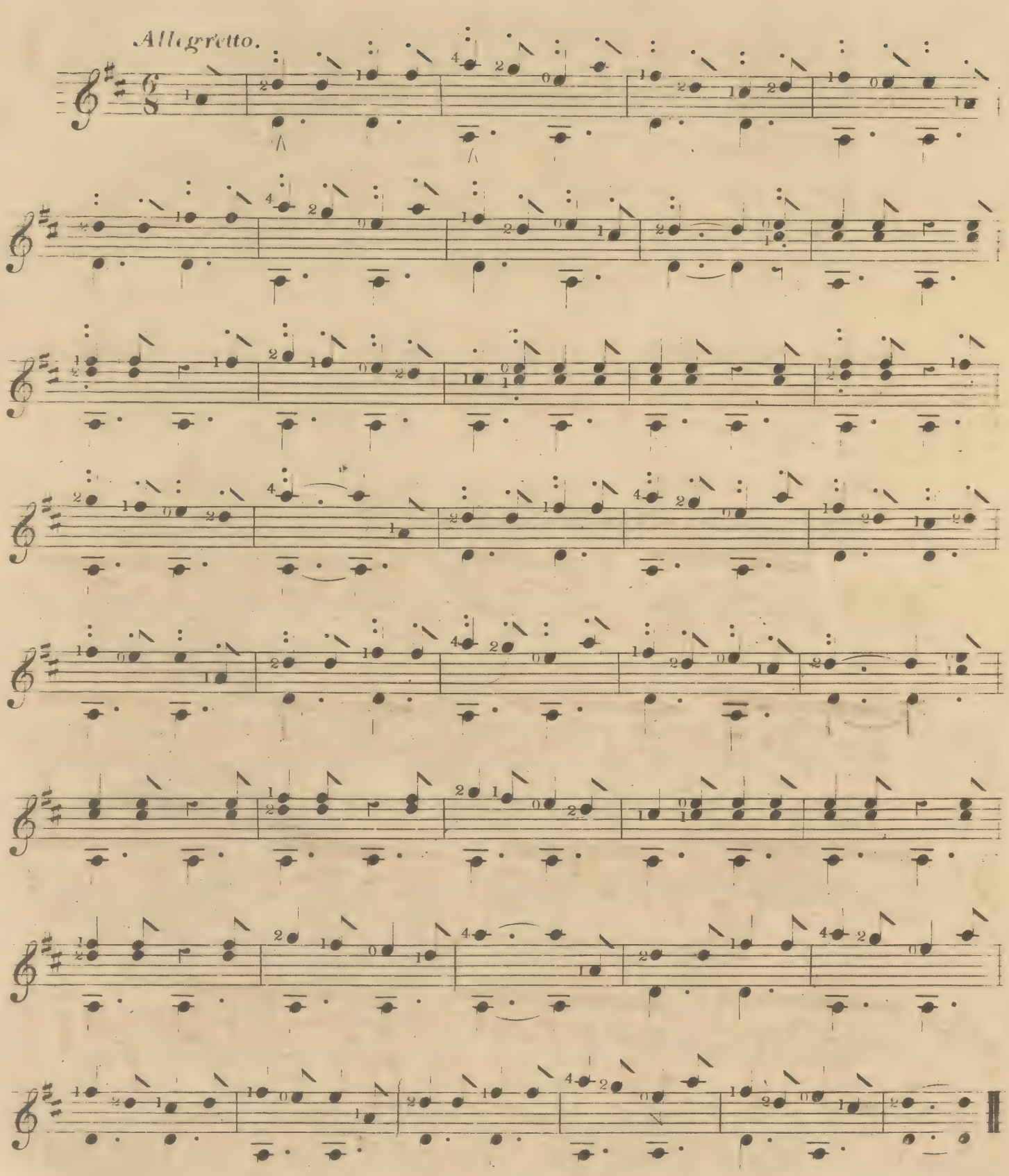
Prelude in D Major.



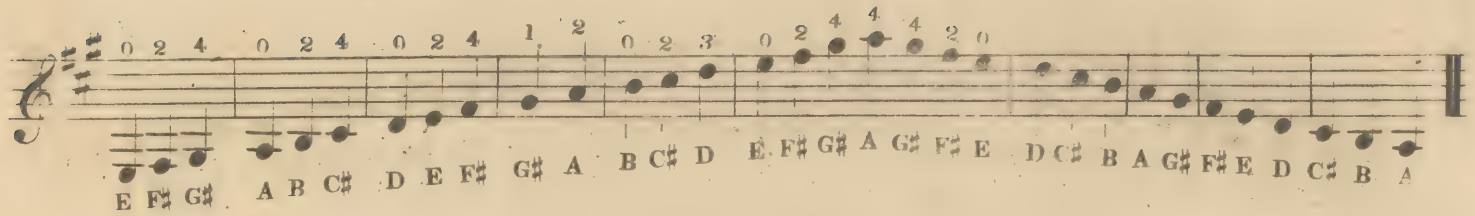
In this prelude the 1st 2nd and 3rd *fingers* of the Right Hand are to strike the *three upper strings*.

RONDO in the KEY of *D* by CARULLI.

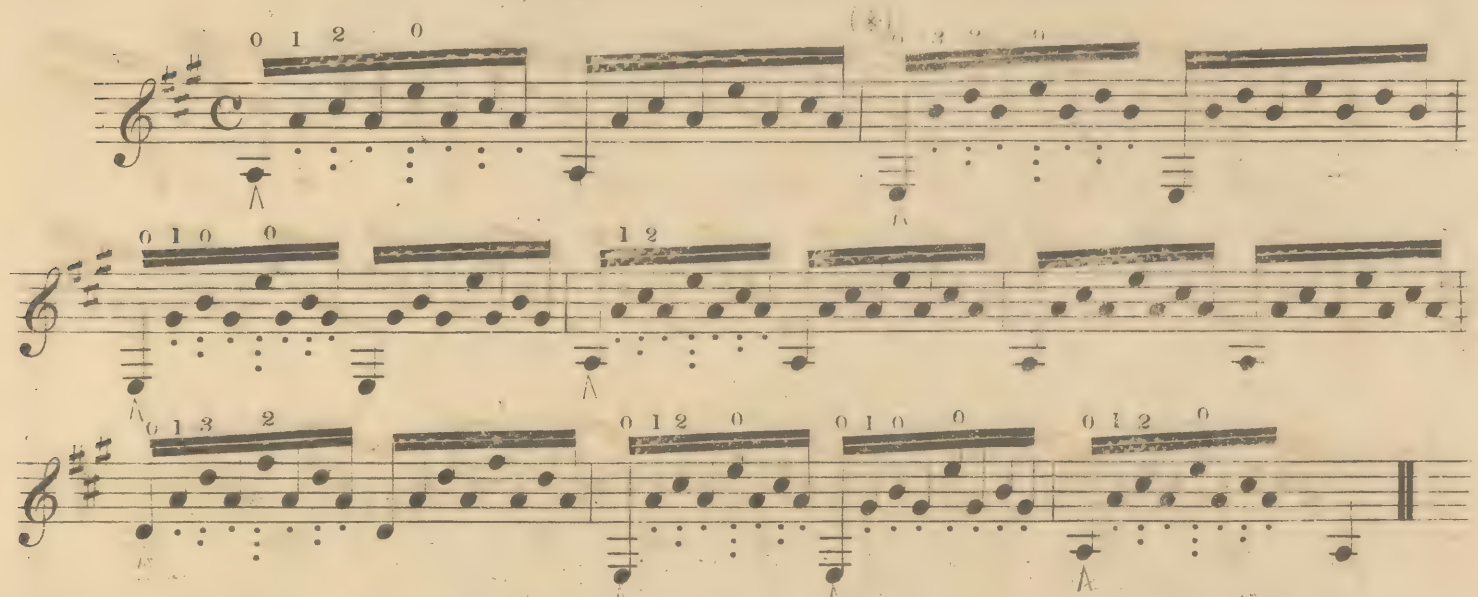
Allegretto.



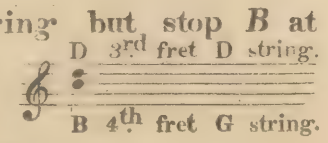
SCALE in the KEY of *A* MAJOR. (in the first position of the Hand.)



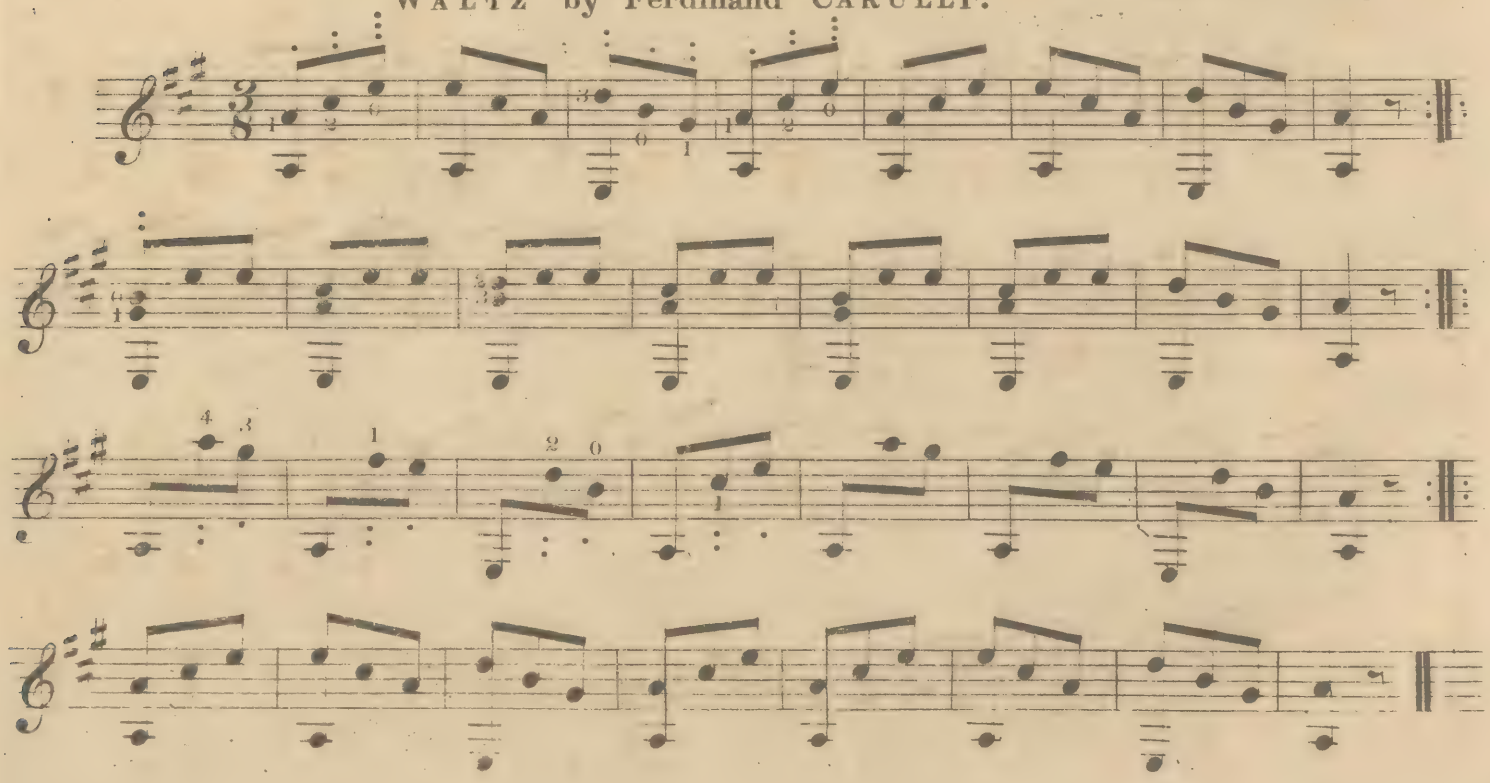
PRELUDE in ARPEGGIO.



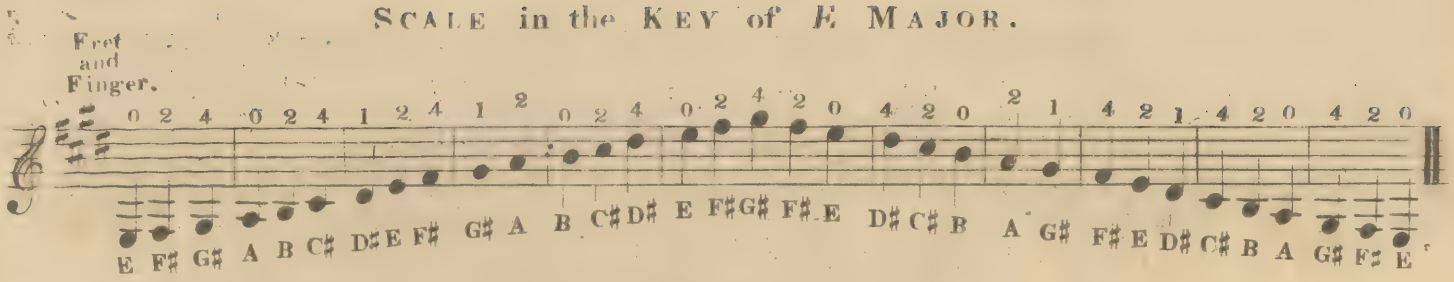
(*) These two notes are not both to be played on one string but stop *B* at the 4th fret of the *G* string and *D* in its usual place



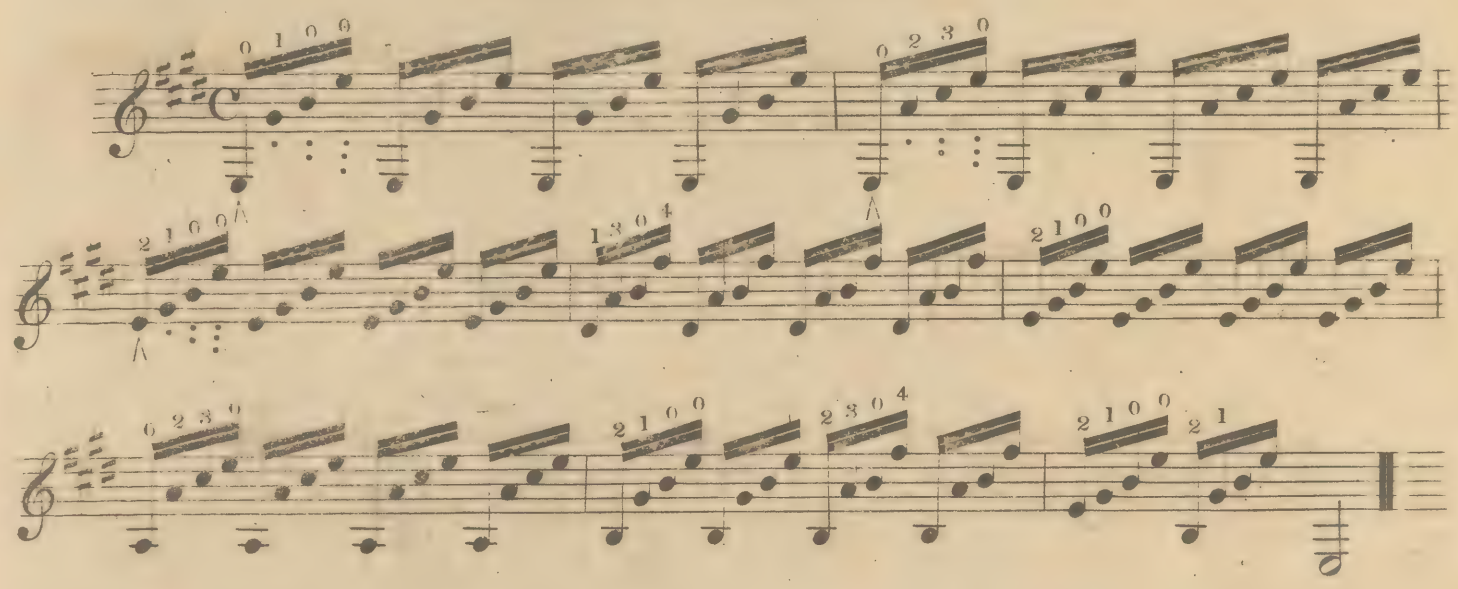
WALTZ by Ferdinand CARULLI.



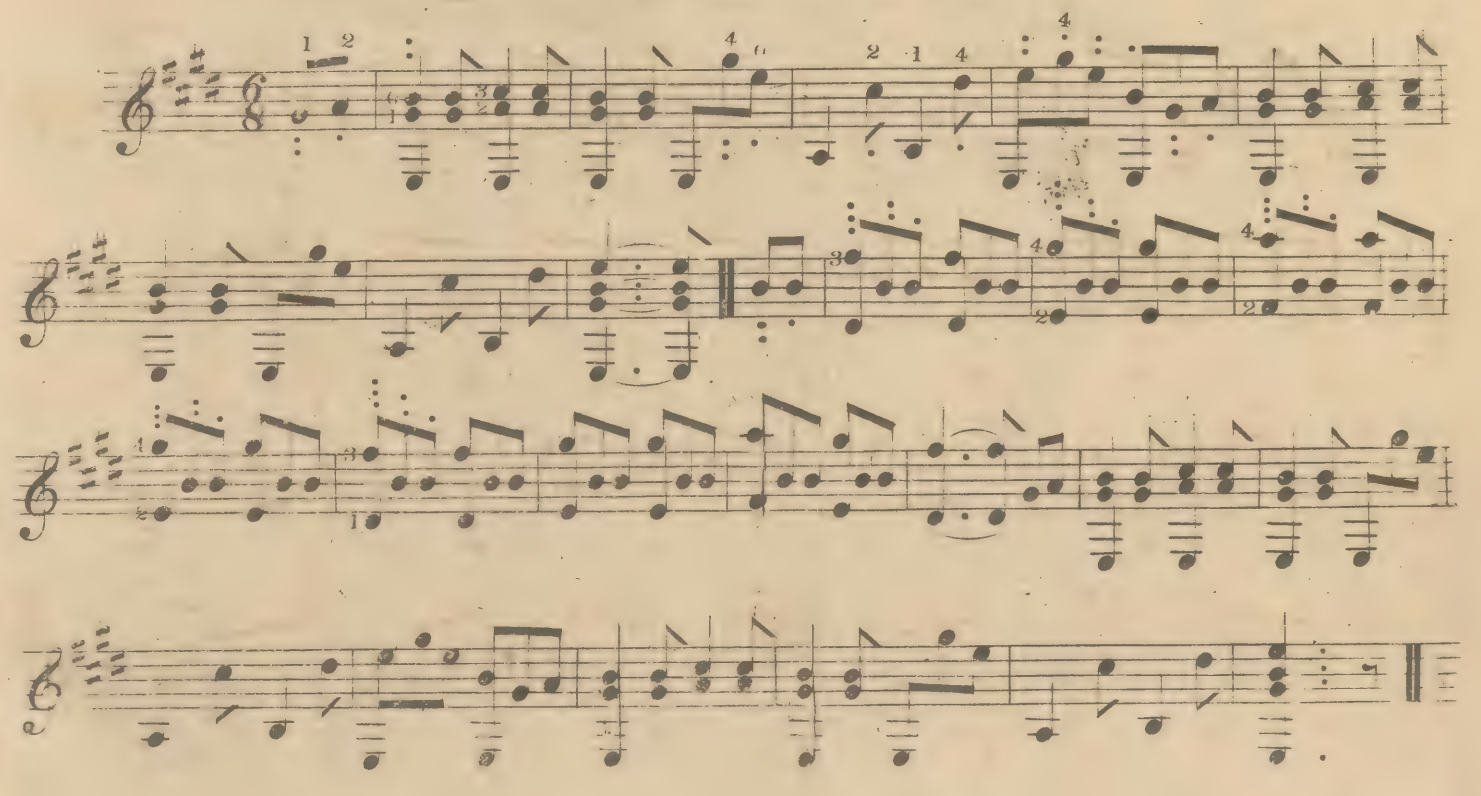
SCALE in the KEY of *E* MAJOR.



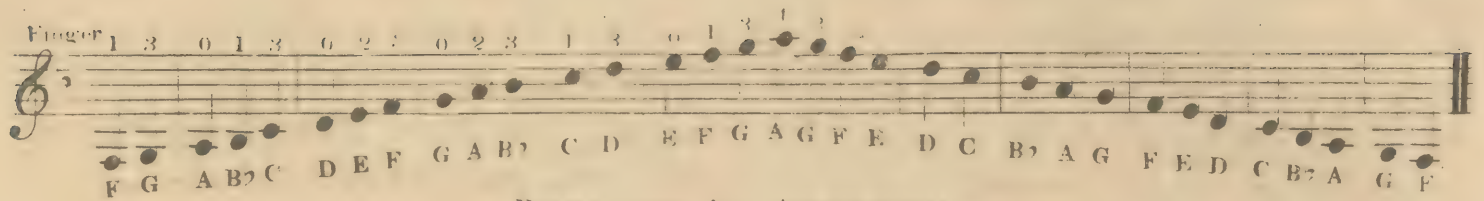
PRELUDE in ARPEGGIO.



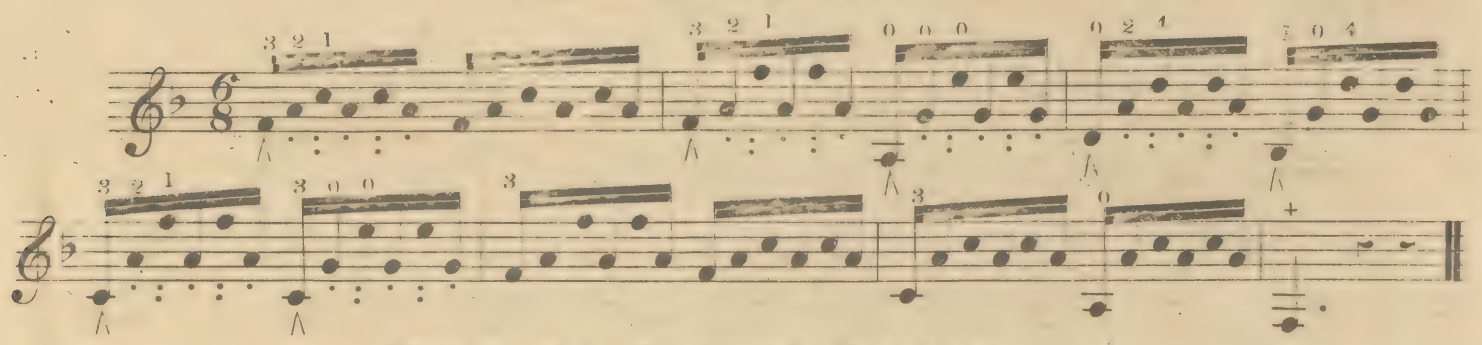
RONDO by Ferdinand CARULLI.



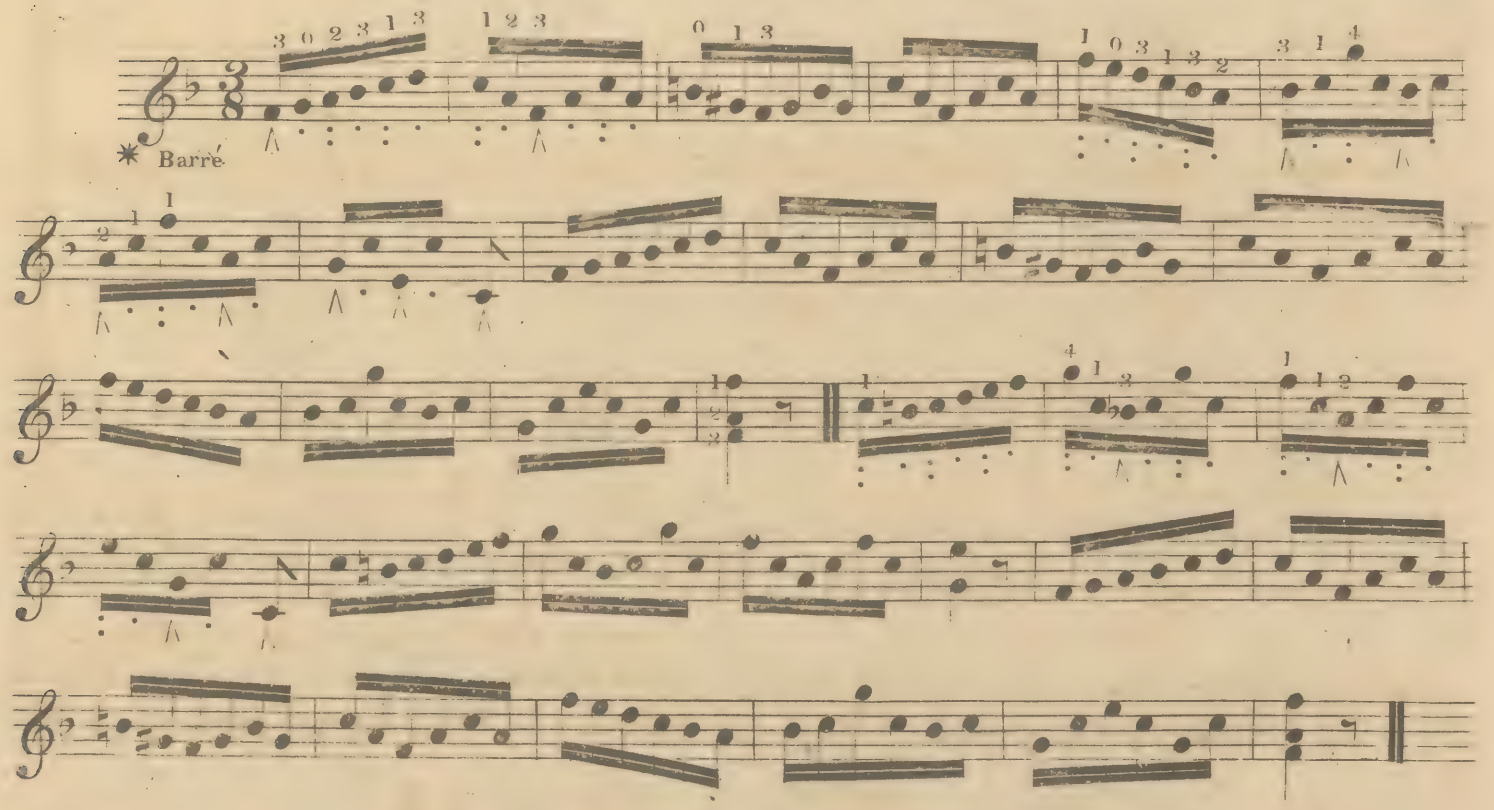
SCALE in the KEY of *F* MAJOR.



PRELUDE in ARPEGGIO.

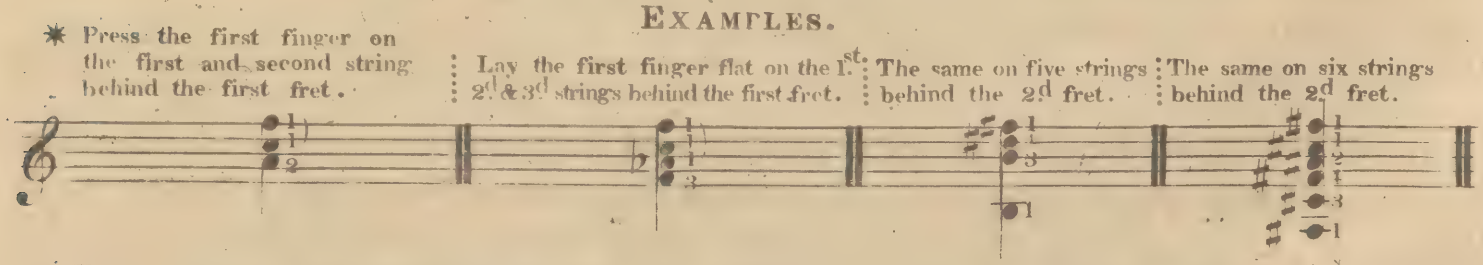


WALTZ by Ferdinand CARULLI.



The BARRÉ, *or stopping two or more notes with one finger.*

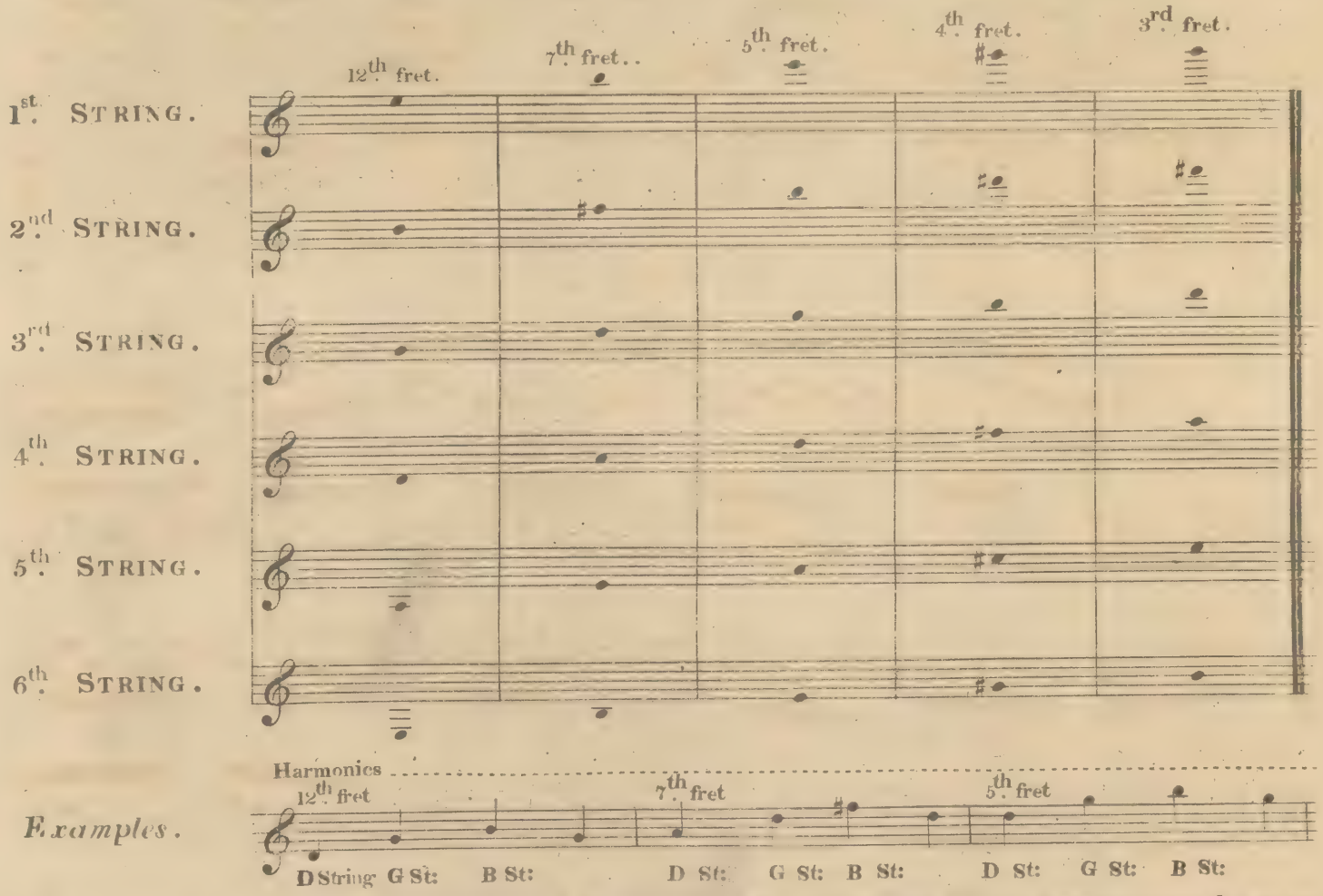
EXAMPLES.



✱ The fingers appropriated to stop the notes which are not barred must press the strings in the usual way.

The Harmonics.

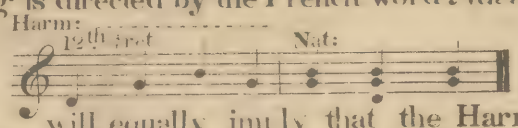
The Harmonic sounds are produced at the 3d. 4th. 5th. 7th. & 12th. fret of the six strings; the third or fourth finger is generally employed for this purpose; *it must not press the string down to the fret in the usual way, but touch it very slightly at that part of the string which is directly over the fret required.* The Right Hand should strike the strings closer than customary to the bridge. The Harmonics when properly pro-duced will have a beautifully clear and silvery tone.



Examples.

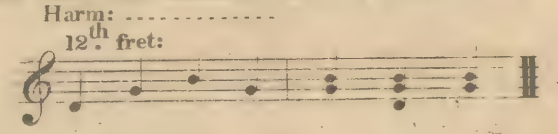
These sounds are meant when the word *Harmonic* or its abbreviation *Harm:* is written over the notes and a return to the natural way of playing is directed by the French word *Natural* or its abbreviation *Nat:*

Example.



A discontinuation of the dashes ..... will equally imply that the Harmonics are to cease and that the ordinary sounds are to be resumed:

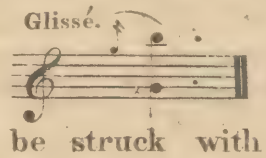
Example.

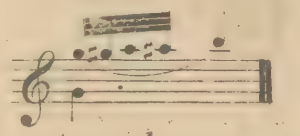


An Harmonic sound not being always found at the same fret as either its unison or its octave play-ed in the Natural way, Composers, to assist the memory of the performer, generally put the number of the fret, and frequently the name of the string over the note which is to be made an Harmonic, as in the first line of the above Example,

The Glissé or Slide. [*Signs* ⌒ ⌒ ⌒]

The finger must slide along the string in a rapid manner, *pressing it down to the neck the whole time*; for if the finger be lifted up before the passage is performed, the string loses its vibration, and the sound ceases.

Example *Written* 

Played: 

The *G* small note is to be struck with the *G* Bass note: *the succeeding notes to derive their sound from the continued vibration of the string* whilst the finger which stops the *G* slides over the frets, till it arrives at the 7th Fret (*B*) which is the last note of the Glissé.

The Various Kinds of Slur [*Signs* ⌒ ⌒]

The slur like the Glissé is *the sounding of several notes from one vibration of the string*; but, instead of the finger sliding over the frets as in the Glissé, the notes are to be stopped nearly in the usual manner.

Example:

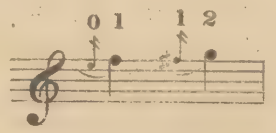
Stop the *C* sharp with the first finger strike it, and let the fourth finger fall on the *B* string at the 5th fret to produce *E* without striking it with the Right hand,

The Appogiatura.

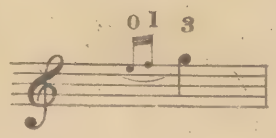
The Appogiatura which is a species of slur is of two kinds.

Examples of the Appogiatura *above.*

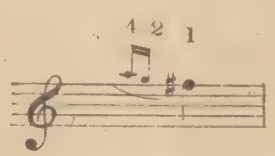
The small note is to be struck by the Right Hand, but not the large note which must be sounded by with drawing the finger which stops the small note, dragging the string at the same time towards the palm of the Left Hand and letting it go with a slight spring.

Examples of the Appogiatura *below* 

Strike the small note with the Right Hand, and let the finger of the left hand fall on the large note while the string is yet sounding.

Example of the Appogiatura of *several notes ascending.* 

Strike the first small note with the Right Hand and let the fingers of the Left Hand fall on the two other notes in succession while the string is still sounding.

Example of the Appogiatura of *several notes descending.* 

Strike the first small note with the Right Hand, then with draw the 4th and 2d fingers of the Left Hand immediatly after stopping the Notes.

LE TROUBADOUR DU TAGE.

ROMANCE.

Musique de B. POLLET.

Andante.

Chant.

Guitare.

Fleu_ve du Ta_ge Je fuis tes bords heu_

_reux A ton ri_va_ge J'a_dresse mes a_dieux Ro_

_cher bois de la ri_ve Echo Nymphe plain_ti_ve

Hé_las! je vais Vous quitter pour ja_mais.

2.

Grotte jolie
Dans ce tems fortuné
Près de Marie
Si promptement passé
Ton réduit solitaire
Azile du mystère
Fut pour mon cœur
Le temple du bonheur!

3.

Jours de tendresse
Comme un beau songe ont fuit
Jours de tristesse,
De chagrins et d'ennui
Loin de ma douce amie
Désormais de ma vie
Vont pour toujours
Hélas! flétrir le cours.

4.

Terre chérie
Ou j'ai reçu le jour,
Jeune Marie
Objet de mon amour,
Rocher, bois de la rive
Echo, Nymphe plaintive
Adieu! je vais
Vous quitter pour jamais.

SOAVE IMMAGINE D'AMOR.

By Mercadante

Andante

Canto

Chitara

So---a---ve im-ma--gi---ne d'a-

--mor di pa-------ce Tu spi------ri all' a---ni---ma tu

spi---------------ri all' a--ni-ma dol-ce vi--gor

Se tal de li----zia m'in-vi-di.o Cie---l

Cres

m'in vi di.o Cie------lo è trop--po bar--ba--ro il tuo ri---

-gor e troppo bar--ba-ro il tuo ri--gor So-----a---ve im

-ma---gi--ne d'a----mor di pa--------ce, tu spi-------ri all'

a-----ni--ma tu spi----------ri all'a--ni--ma dol-ce vi--gor Se tal de

-li--zia, m'in--vi----di, o Cielo e troppo bar-----baro il tu--o ri-

-gor se tal de---li--zia min-vi----di, o Cie--lo è troppo

Ad lib

bar--ba--ro, il tuo ri--------gor.

Ballad in Continuation of

LOVE'S RITORNELLA

Air by

M. AUBER.

London. Published at the Portland Guitar Warehouse, N° 125, Great Portland S!

VOICE

GUITAR

Andantino

f

Love's Ritor-nel-la died a-way, When

came a Knight with Lute and lay, His crest and plume were rich and bright, And

cres

long he woo'd with spi - rits light And when the wooer ceas'd to speak, A

p

blush was on Zi - tel - la's cheek, A gleam of pride flash'd in her eye, But

2d VERSE

Reason slept, for Love was nigh. The voice of love fell

soft and clear Like Mu-sic on Zi-tel-la's ear, Yet has that voice with

changeful tongue, On El-la's heart harsh dis-cord rung Zi-tel-la's heart had

known not guile Her lips ere wore a ro-sy smile Her looks were as th' un-

-clouded sky But now a tear be-dims her eye. Ah sim-ple maids prone

cres

p

to believe, Think lo-ver's language may deceive Nor like the Brigand's

dit-ty prove A warning note and song of love.

HERE WE MEET TOO SOON TO PART.

To the Air *Di tanti palpiti*.

by ROSSINI.

Dolce.

Voice.

Guitar.

Here we meet too soon to part Here to leave will

raise a smart Here I'll press thee to my heart Where none have place a_bove thee

mf

Here I vow to love thee well Could but words un_seal the spell Had but language

mf

Dim: Dolce.

strength to tell I'd say how much I love thee Here we meet too soon to part Here to leave will

p

Dim:

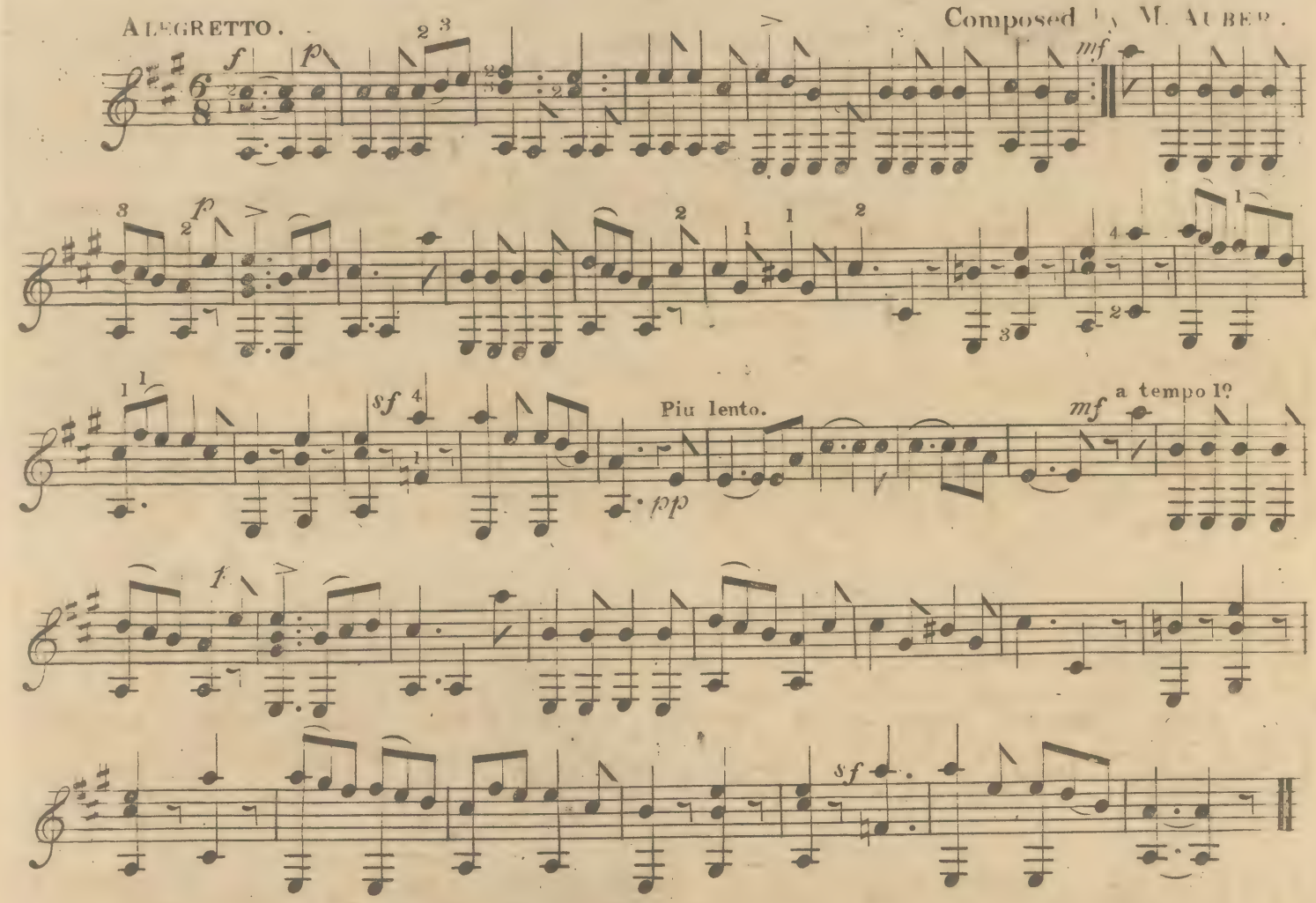
raise a smart Here I'll press thee to my heart Where none have place a_bove thee.

2.

Here the rose that decks thy door
Here the thorn that spreads thy bow'r
Here the willow on the moor,
The birds at rest above thee:
Had they light of life to see,
Sense of soul like thee and me
Soon might each a witness be
How doatingly I love thee.

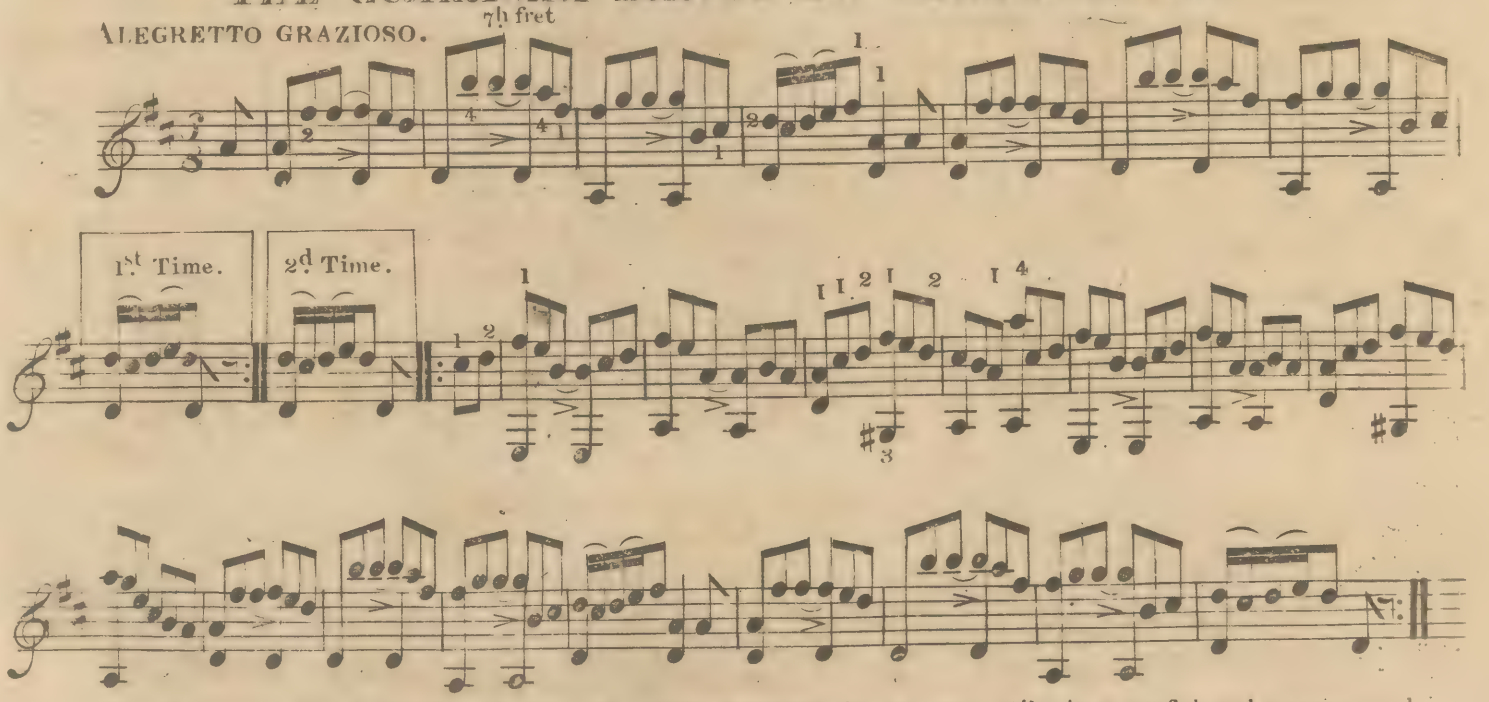
THE FAVORITE BARCAROLLE IN THE OPERA OF MASANIELLO.

ALEGRETTO. Composed by M. AUBER.



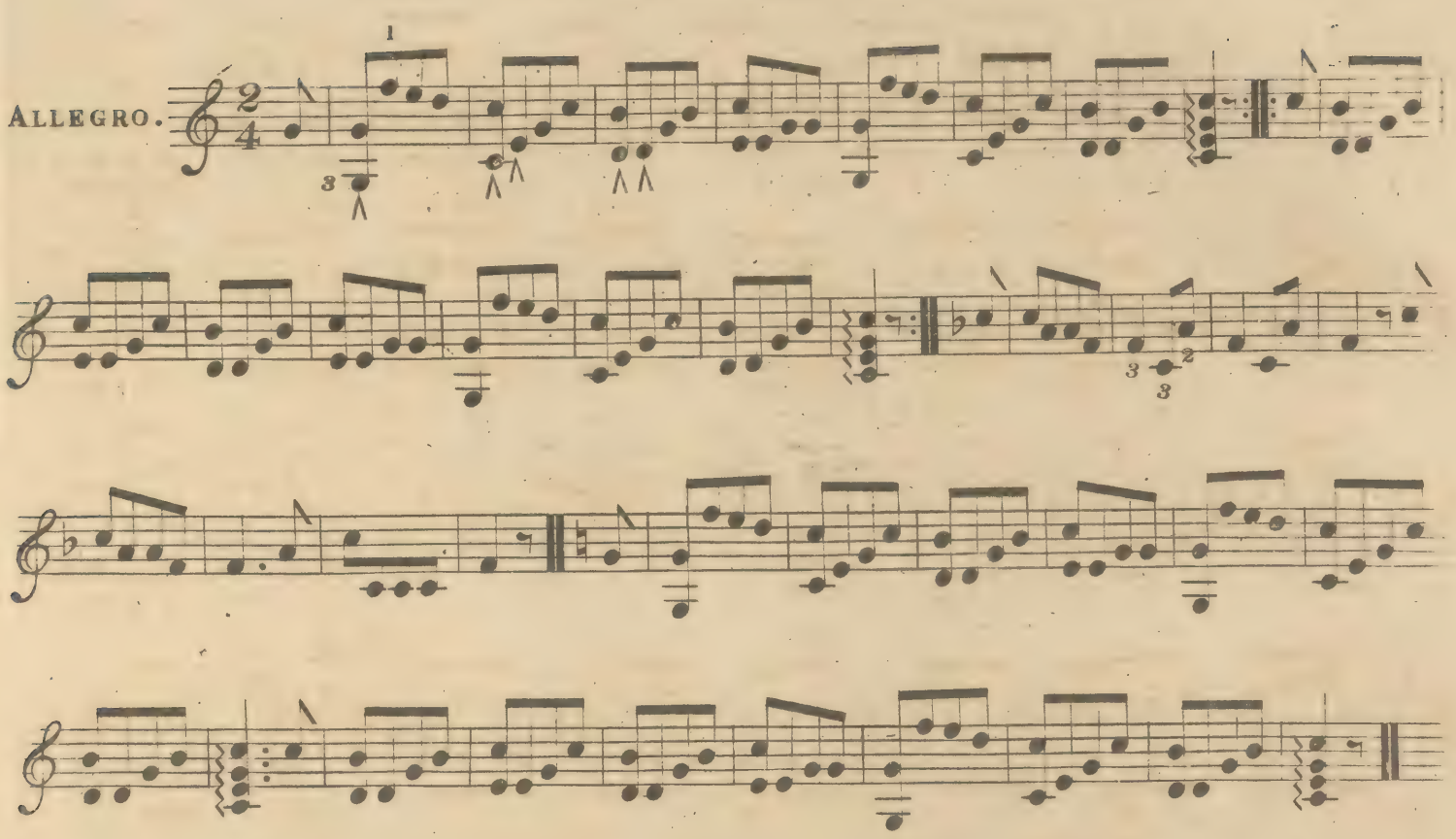
THE GUARACHA DANCE IN MASANIELLO.

ALEGRETTO GRAZIOSO. 7th fret



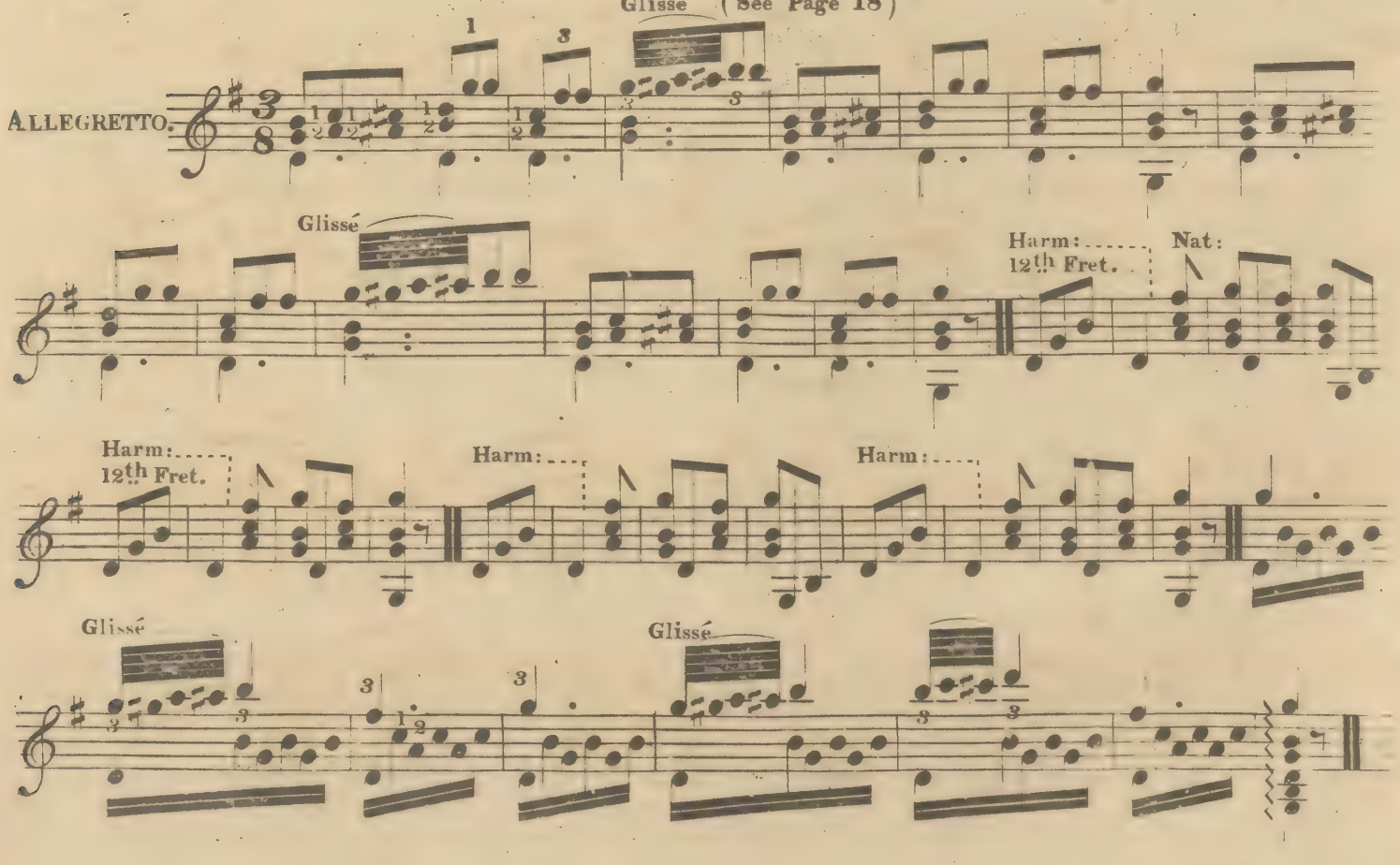
The Harmonic Union for the Guitar and Piano arranged in an easy stile, is a useful and amusing work. Published in Numbers 1/6 each: containing Weber's waltz, Bohemien Airs, Taglioni waltz &c, &c.

THE CELEBRATED GALLOPADE.



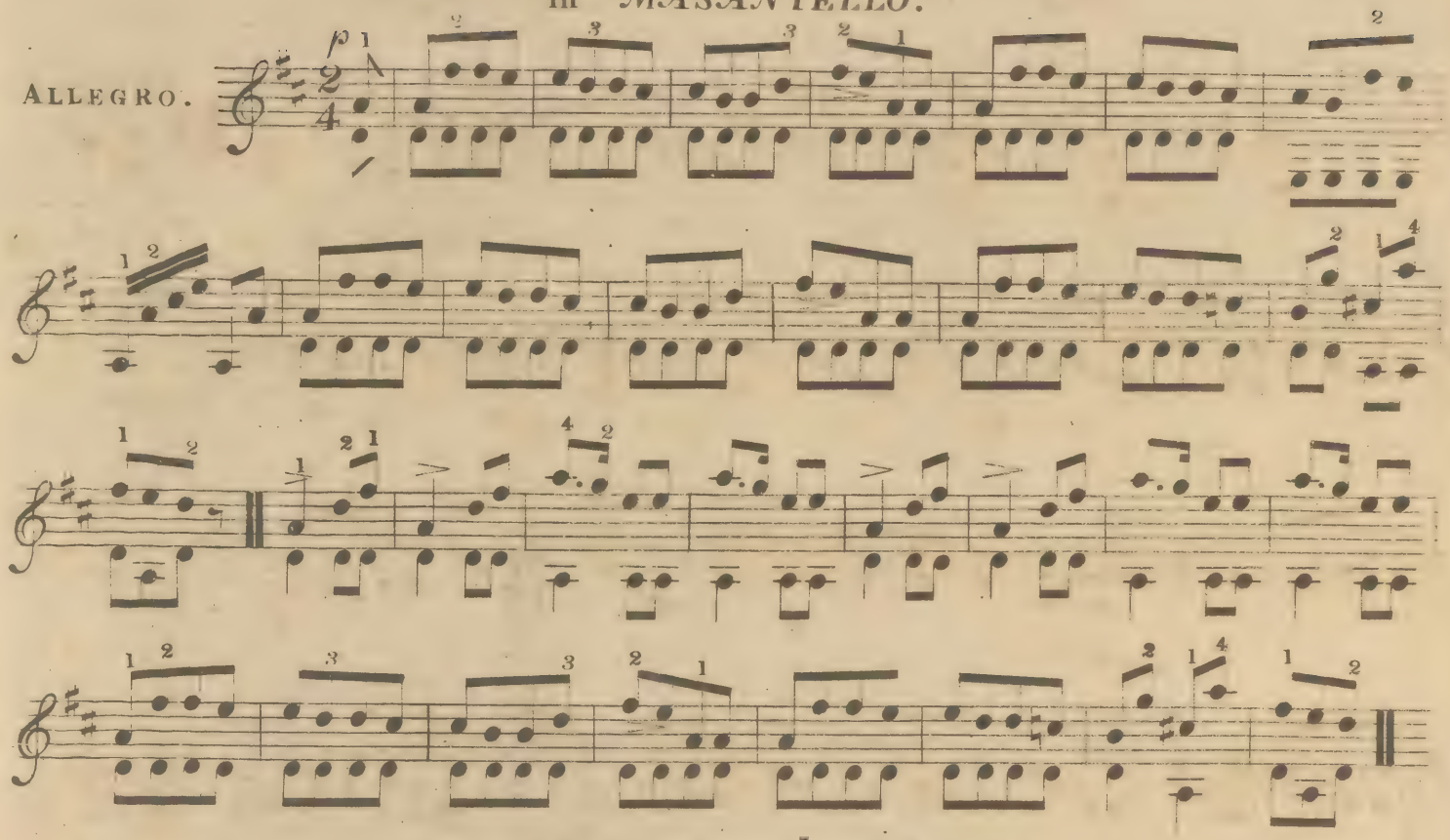
SPANISH WALTZ.

Glissé (See Page 18)



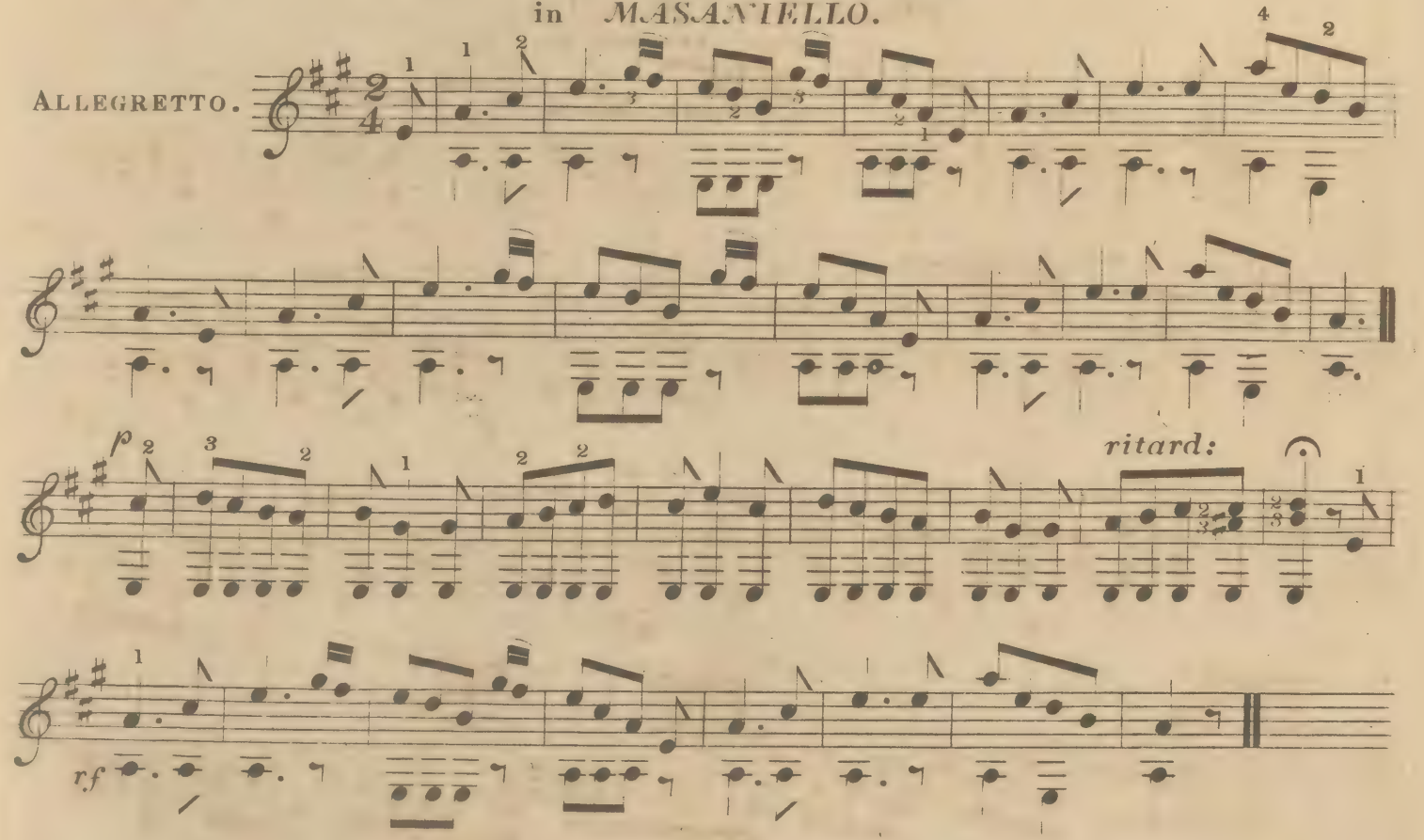
THE FAVORITE MARKET CHORUS.

in *MASANIELLO.*

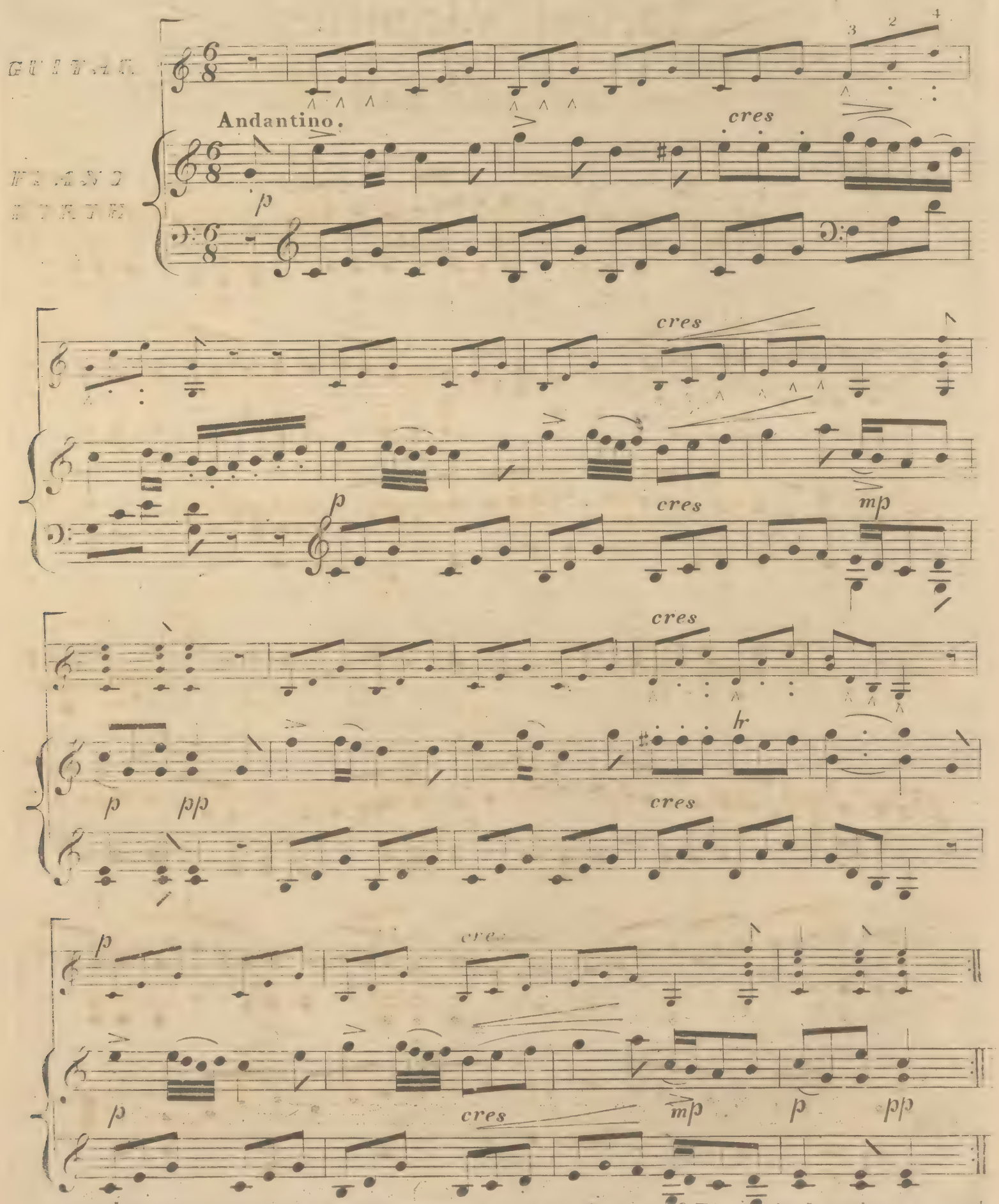


THE FISHERMEN'S CHORUS.

in *MASANIELLO.*



ITALIAN ARIETTE for the GUITAR and PIANO FORTE.



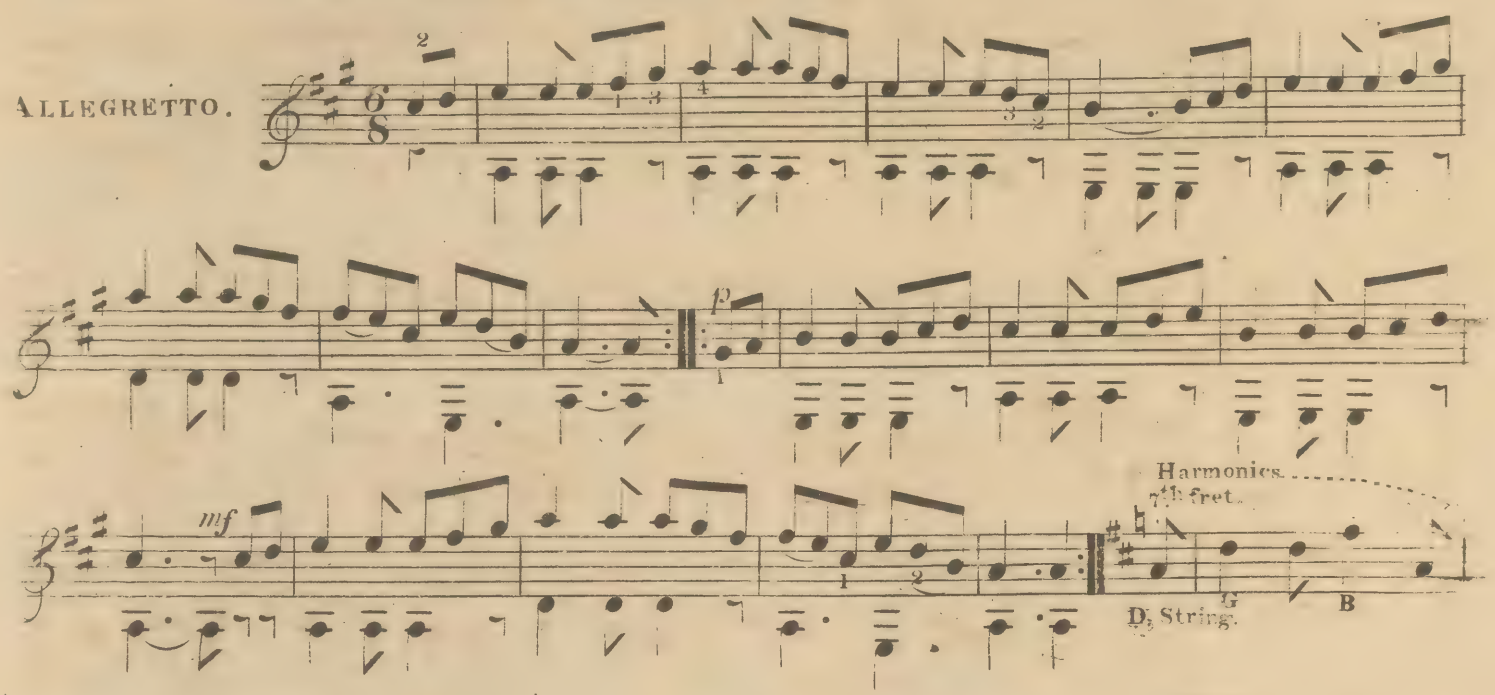
Pub^d in continuation The Harmonic Union for Guitar & Piano, in Numbers 16 each

Select Beauties

FOR THE GUITAR.

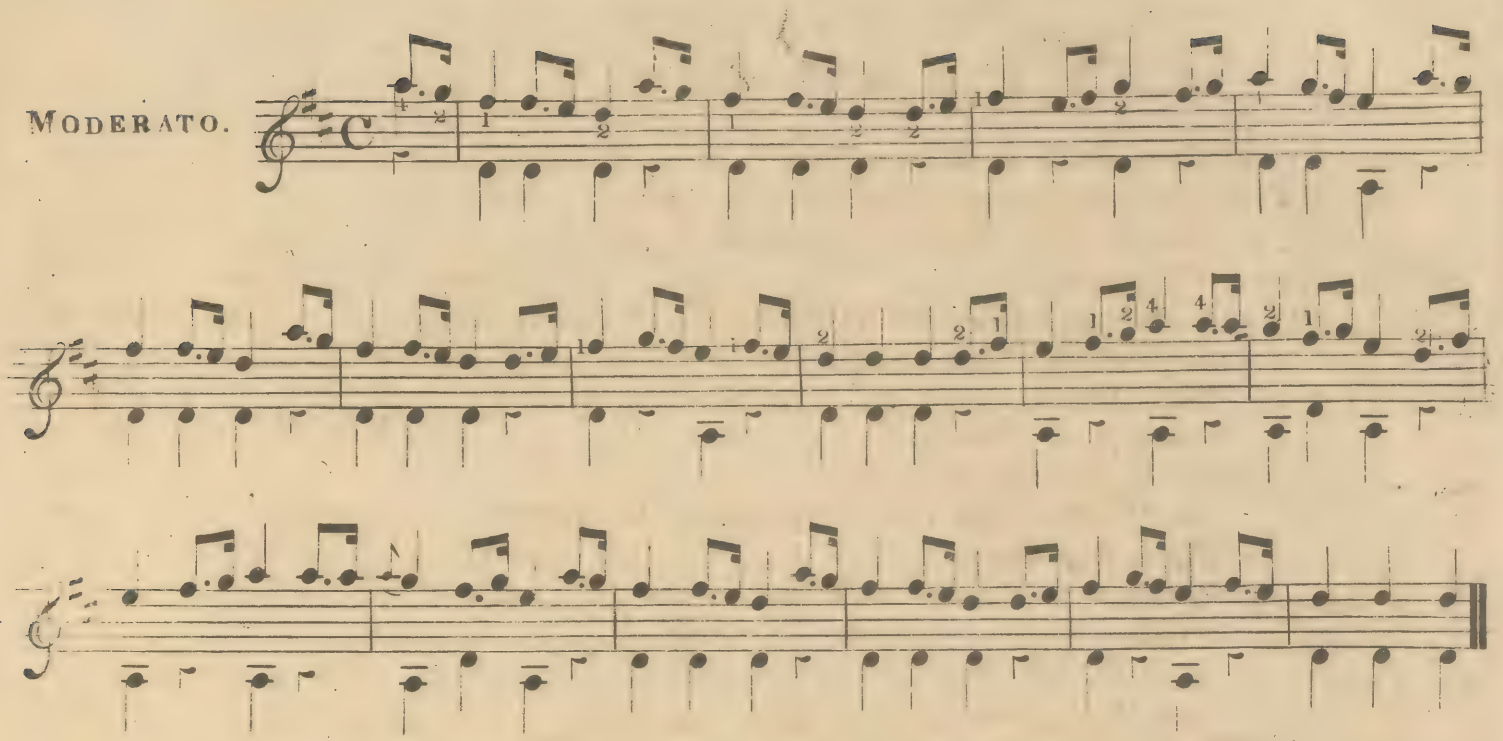
PAGANINI'S MONFRINA.

ALLEGRETTO.



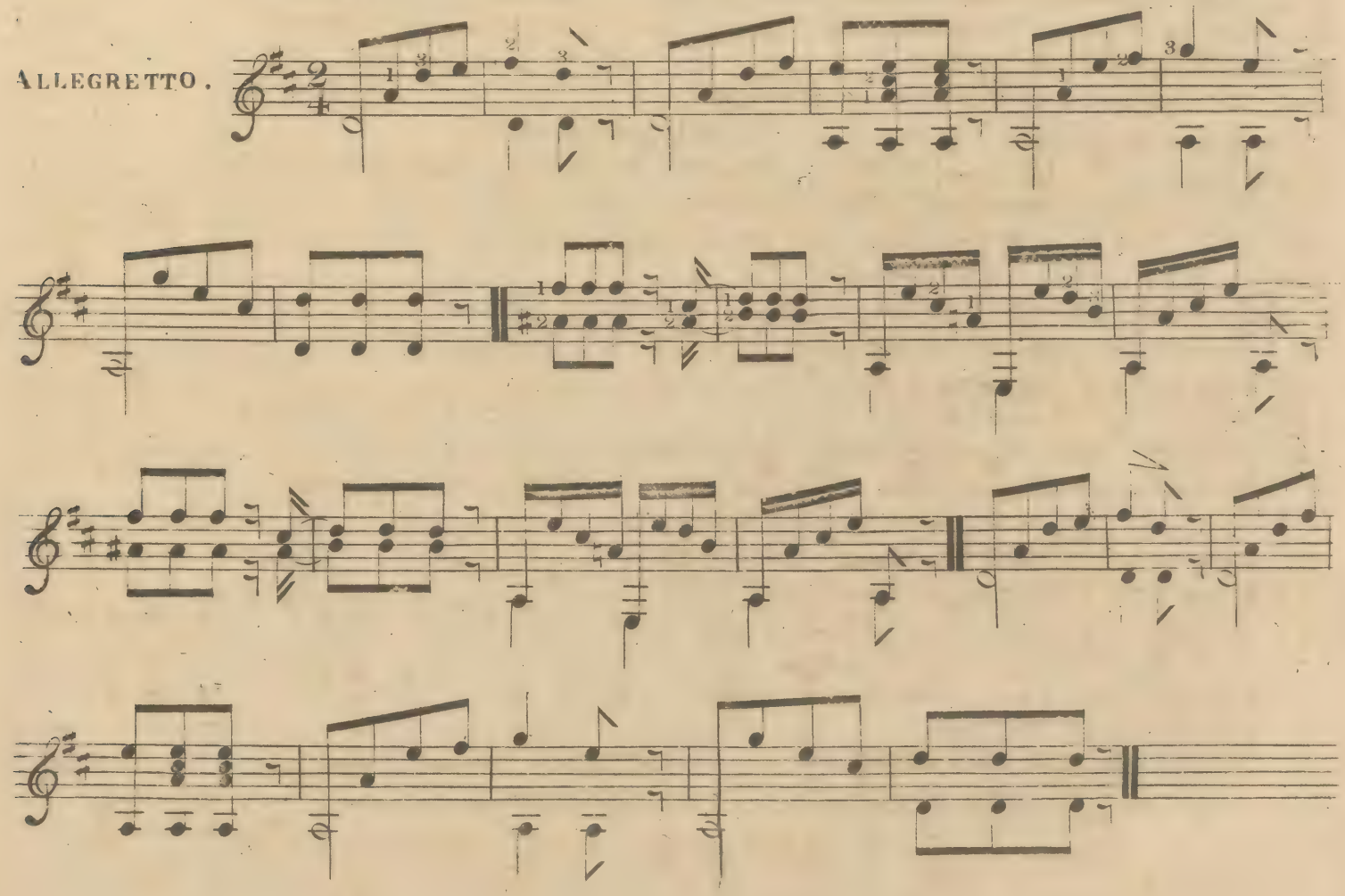
PAGANINI'S MARCH.

MODERATO.



PAGANINI'S RONDEAU From his 1st Concerto.

ALLEGRETTO.



Z. T. PURDAY'S

CATALOGUE OF ELEMENTARY WORKS

FOR THE

PIANO-FORTE.

1.	ADAM, (A) Introduction to the Piano	6. 0.
2.	BERTINI'S Pianist's Friend, Book 1 & 2, each,	4. 0.
3.	——— Twenty five Studies for Small Hands	6. 0.
4.	CHAULIEU'S Toccato	3. 0.
5.	CLEMENTI'S Introduction to the Piano	10. 6.
6.	CROSS'S Studies, Dedicated to the Queen	5. 0.
7.	CZERNY'S Daily Practice	8. 0.
8.	——— Etude de la Velocité	10. 6.
9.	——— Dº in two Books, each	6. 0.
10.	——— One Hundred and One Preparatory Exercises	8. 0.
11.	——— Thirty One Exercises	4. 0.
12.	DEARLE'S Preliminary finger Exercises	2. 0.
13.	DIABELLI'S Indispensable, or Scale Exercise	4. 0.
14.	FAMILIAR GUIDE to the Piano.(James Pearson)	4 0
15.	GILDON'S Eight Easy Preludes	1. 6.
16.	HERZ'S Popular Exercises and Scales	4. 0.
17.	——— Twenty four Grand Studies	10. 0.
18.	HOPKINSON'S Tutor for the Piano, New Edition, with Additions	7. 0.
19.	HOOK'S Guida di Musica	5. 0.
20.	HUMMEL, (J. A) Elementary Exercises	1. 0.
21.	JOUSSE'S Fashionable Preceptor,(the only genuine edition)	7. 0.
22.	——— Dº Dº Original 4to Edition with additions	3. 0.
23.	KALKBRENNER'S New Method for the Piano	8. 0.
24.	——— Exercises and Scale from ditto	6 0.
25.	——— Indispensable	1. 6.
26.	LIGHT'S Fifteen Preludes in Major and Minor Keys	3. 0.
27.	LISTZ'S Studies, Selections from	3. 0.
28.	PELZER'S Progressive Tutor	10. 0.
29.	PHIPPS' Pianoforte Tutor	6. 0.
30.	PUPIL'S Daily Exercise, Scales and Chords	2. 0.
31.	REINAGLE'S Pupils' First Book, or Easy and Progressive Lessons, with additions by Westrop	3. 6.
32.	RIMBAULT'S First Rudiments for the Piano	6 0.
33.	SCHMIDT'S Five Finger Exercises	3. 0.
34.	——— Preparatory Studies	5. 0.
35.	——— Six Studies, to follow	7 0.
36.	SHEARMAN'S Easy Method of Fingering	3. 6.
37.	VALENTINE'S Preludes	4. 0.
38.	WARD'S Preludes and Exercises	1. 6.

LONDON, Z. T. PURDAY, 45. HIGH HOLBORN.

*** Catalogues of every description of Music, Gratis, on prepaid application.

B. OF E
CANCELLED
OCT. 19

SEVENTH THOUSAND.

CHIDLEY'S

Instructions

FOR THE

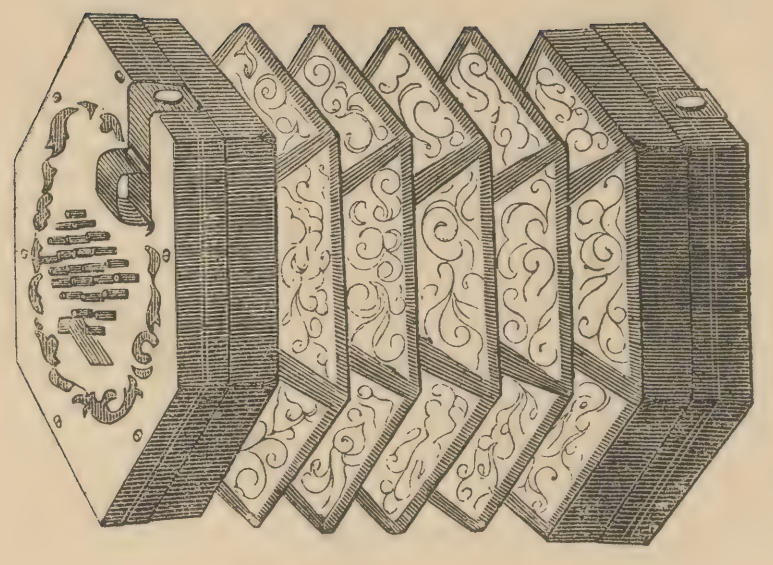
CONCERTINA.

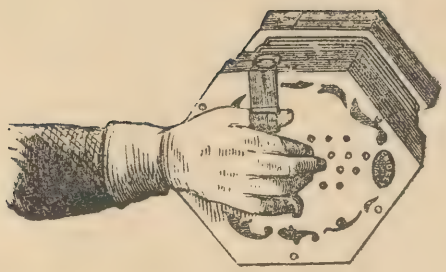
Ent. Sta. Hall

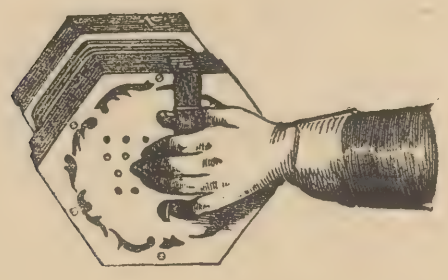
Price 5/-
Small Edn. 2/6.

LONDON,
PUBLISHED BY ROCK CHIDLEY,
Concertina Manufacturer and Music Seller,
135, HIGH HOLBORN,
near New Oxford Street.
FACTORY—HOLLINGWORTH ST. NORTH, & WELLINGTON STREET, ST. JAMES'S ROAD, HOLLOWAY.

rcma 16943
D 2650/4







INSTRUCTIONS for the CONCERTINA.

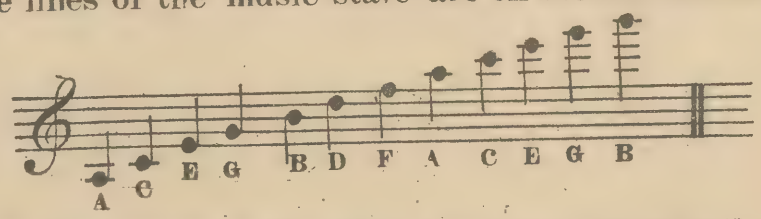
The Concertina is the easiest and most beautiful and portable of all musical Instruments yet invented, and stands well in tune in the most tropical climates. The fingering is so extremely simple, and the tones so easily produced that any person may in the course of half an hour be able to play a simple tune.

The Concertina (as seen in the frontispiece) consists of two ends each of which contains the notes that produce the tones, a bellows being between them.

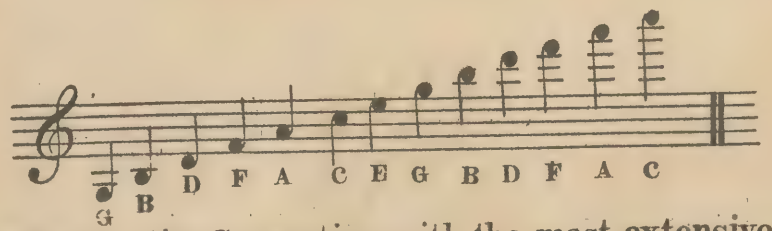
On each of these ends are the stops or keys for the various notes, each of which is marked with the name of the letter it represents.

On the upper parts of each of the ends are placed straps with loops for each thumb, and on the under, or lower parts finger rests, for the fourth or little fingers to be placed therein, and by means of the thumbs and little fingers the instrument is supported while in the act of playing. The other three fingers being used to press the keys by which the sounds are produced, and whichever way the bellows be drawn or pressed the same sounds or notes are played on the Double acting Concertina.*

All the notes on the lines of the music stave are on the left hand end of the Concertina

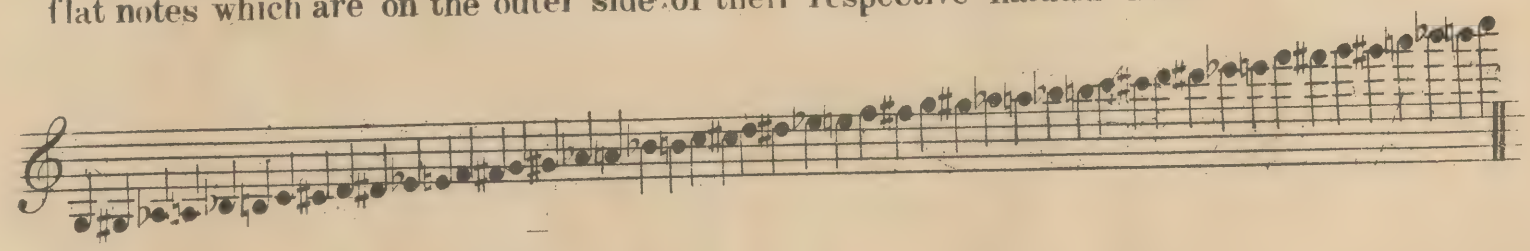


And all the notes in the spaces on the right hand end whether they be sharp, flat or natural notes



The above notes refer to the Concertina with the most extensive Compass viz: Forty-eight Keys, or three octaves and three notes.

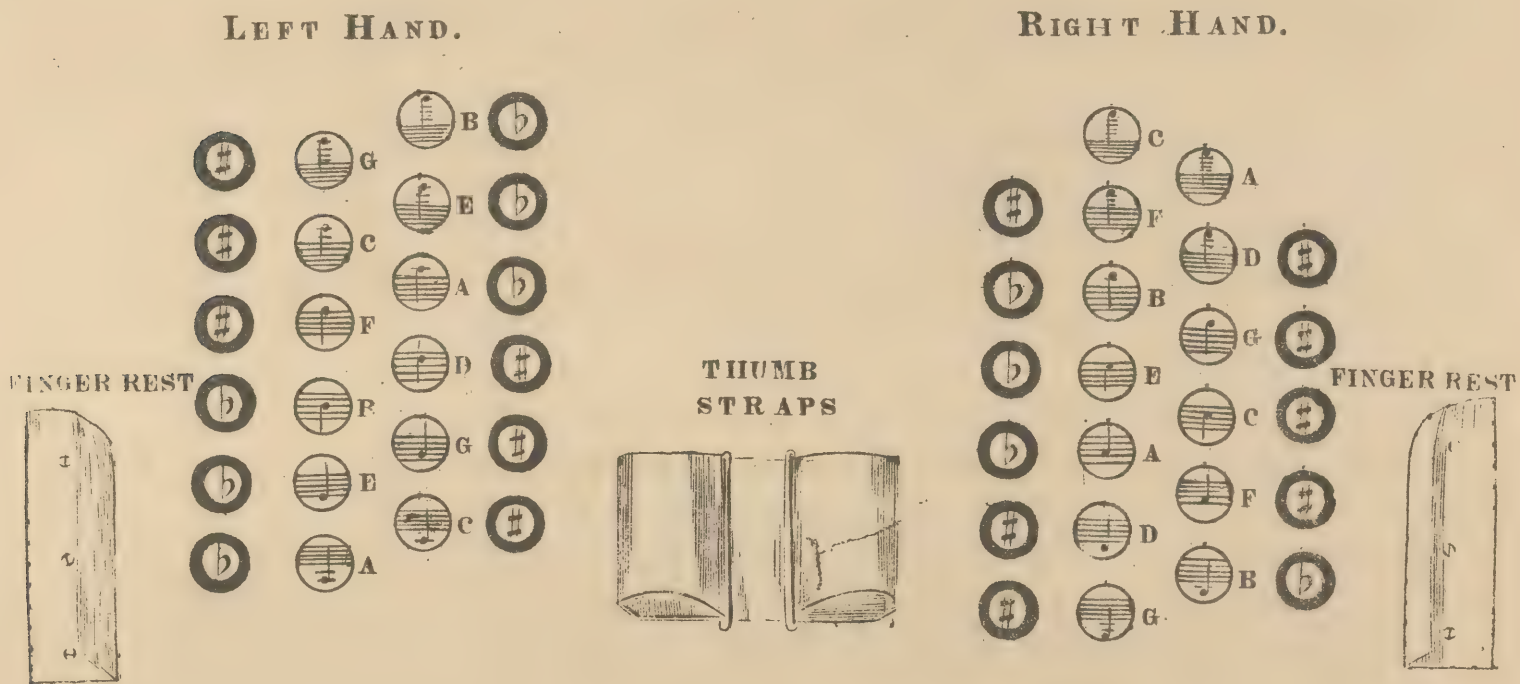
The complete Scale of notes on the Concertina is as follows including the sharp and flat notes which are on the outer side of their respective natural notes.



*The Single acting Concertina is made so as only to produce the notes when the bellows is pressed, and not in drawing out, but in the Double acting Concertina the same sounds are produced drawing on pressing the bellows.

R.C.

This it will be seen by the foregoing scale that the Concertina is more perfect than any other musical instrument, there being a difference between G♯ and A♭ and D♯ and E♭ throughout, this is not only to allow for the instrument to be the more perfectly in tune in the usual keys, as regards the harmonical combinations, but for the greater facility in the fingering, the following diagram will shew the exact situation of the notes on each end of the Concertina.



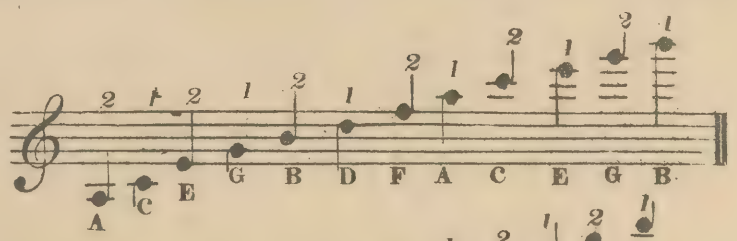
In the above scale it will be seen that the natural notes are the two inner rows of keys and the accidental notes for sharps and flats on the outer rows.

ON FINGERING.

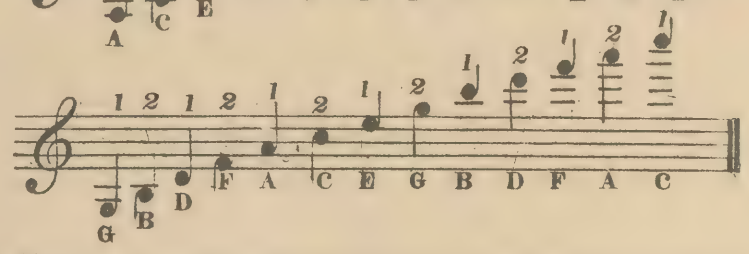
When the thumbs are placed in their respective loops and the little finger in the finger rests, the other fingers are then placed in a position to act upon the keys the first and second fingers for the inner rows, the third finger for the lower black row the first finger playing the upper black row when required, but this rule is not always strictly adhered to, which the pupil will see as he advances. Every care must be observed *not* to draw or press the bellows without touching a key, otherwise much injury will be done to the instrument. The bellows should not be drawn or pressed too frequently, but used either way until it is either closed or drawn out, as a great deal of expression depends upon the proper management of the bellows, but a judicious master will sufficiently explain this to the student by shewing him how it should be managed.

As regards the fingering the following preparatory Exercises will shew how the fingers are to be used and on what keys.

Notes on the lines on the left hand side

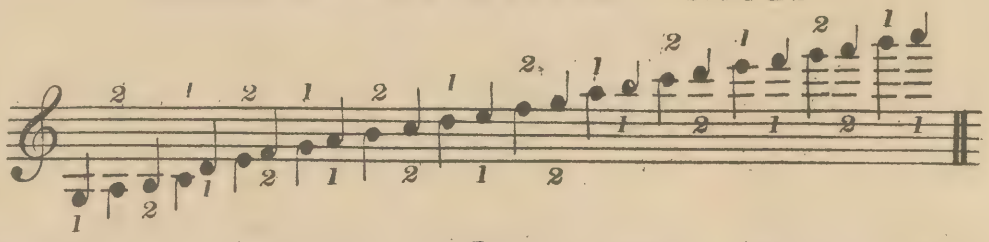


Notes in the spaces on the right hand side



So that a Scale of notes is taken alternately thus on each end of the Concertina, the notes turned down being for the left hand, and those turned up being for the right hand with their respective fingers.

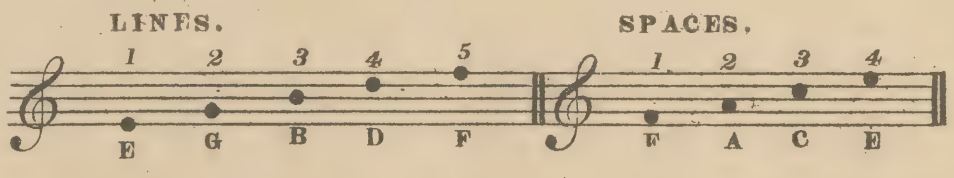
SCALE OF THE NATURAL NOTES



CONCISE EXPLANATION OF THE RUDIMENTS OF MUSICAL NOTATION.

All musical sounds are represented by characters called notes which are named after the first seven letters of the Alphabet viz: A B C D E F and G.

These characters are written on five lines and four space called a stave and the notes are placed on and between the lines of the stave thus:

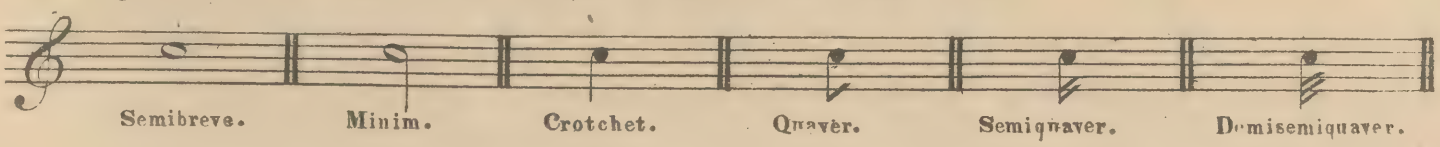


This sign 𝄞 placed before the notes is called the Treble or G Clef, it is used for the purpose of placing the notes at one certain pitch on the stave, and when placed on the second line gives to the notes on that line the name of G.

There are other notes situated above and below the extent of the stave, but as these refer particularly to the right and left hand notes on the Concertina as well as the above, the student is referred to them in page *1* to prevent repetition here.

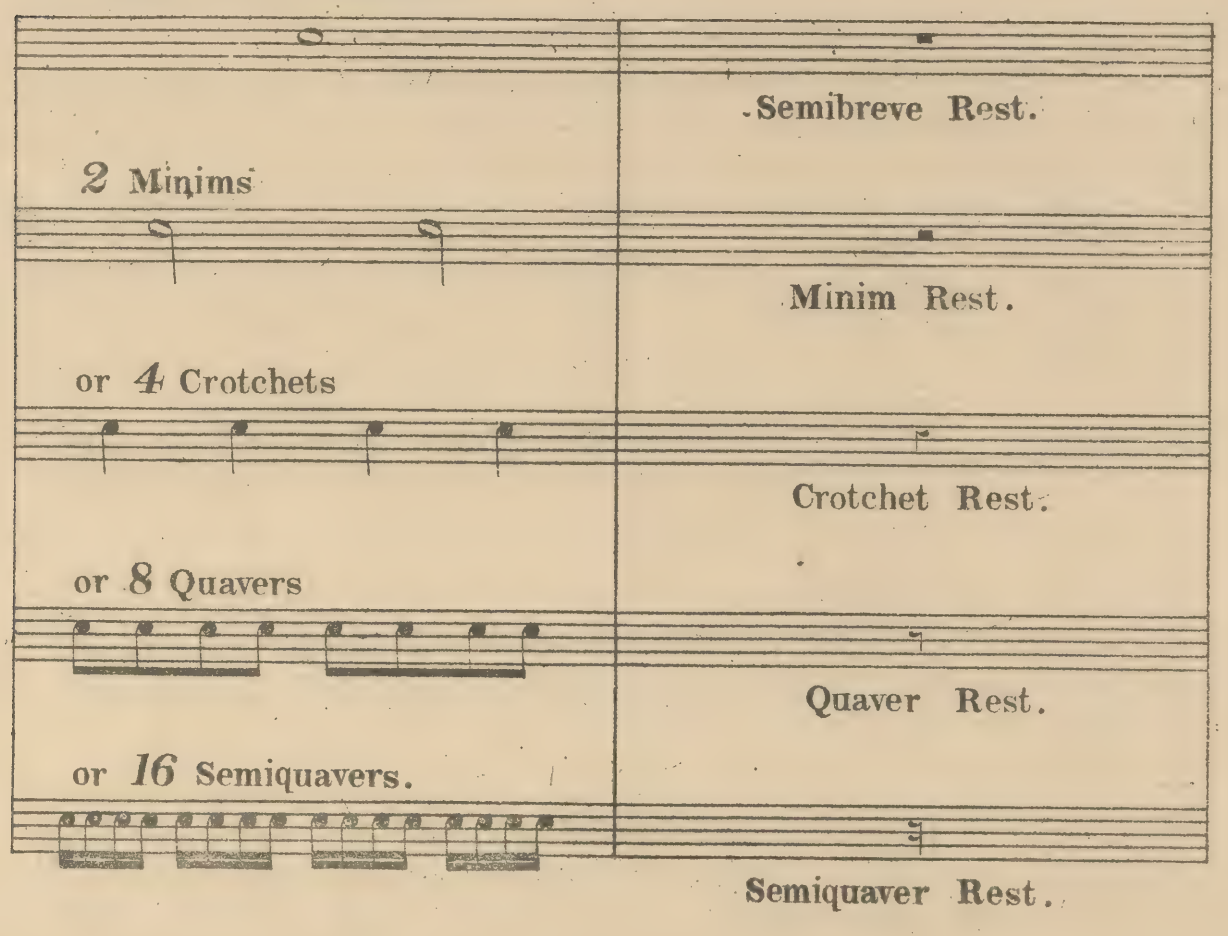
ON THE DURATION OR TIME OF THE NOTES.

The relative duration, time or value depends upon their form and not upon their place on the stave. Six forms of notes are used viz:



6 Each of which is exactly one half in its duration to that which precedes it thus:

A Semibreve is equal to



A dot placed after a note makes it half as long again.

The figure 3 placed over a group of three note indicates that those notes are to be played in the time of two of the same kind.

SHARP, FLAT, AND NATURAL.

The notes as written on the stave in their original state, are called natural notes. The difference between between any note and that immediately above or below it is called a *degree*. Of degrees there are two kinds: a greater, called a *whole tone* or simply a *tone*; and a less termed a *half-tone* or *semitone*. Any of the natural notes may have its pitch raised a semitone, by placing before it a *sharp* marked thus ♯; or depressed a semitone by means of a *flat*, marked thus ♭. The *natural* ♮ restores any note that has been altered by a sharp or flat to its original state.

Sharps or flats placed at the commencement of a stave, affect every note throughout the movement, of the same names as the lines or spaces upon which they stand. Those placed before any note in the course of a piece are called *accidentals*; they affect all the notes of the same name throughout that bar *only* in which they appear, unless that bar should end and the next begin with that note in which case their influence extends to the next bar.

SPECIES OF TIME.

Every piece of music is divided into *short* and equal portions of duration called bars, by lines drawn perpendicularly across the stave. The bars themselves considered as divisible into 2, 3, or 4 equal parts according to the *species of time* announced at the beginning of each movement. There are two principal kinds of time: Common time, containing 2 or 4 equal parts in each bar; and Triple time, containing 3 equal parts. Each of these may be *simple* or *compound*.

Simple common times are indicated by C or ₵, containing two minims or four crotchets; and $\frac{2}{4}$ containing two crotchets in each bar.

Simple triple times are $\frac{3}{4}$ or 3 crotchets; and $\frac{3}{8}$ or 3 quavers in each bar.

Compound Common times are $\frac{6}{8}$ or 6 quavers, or two dotted crotchets; and $\frac{12}{8}$, or 12 quavers, or 4 dotted crotchets in each bar.

Compound triple times are $\frac{9}{4}$ or 9 crotchets or 3 dotted minims; and $\frac{9}{8}$ or 9 quavers, or three dotted crotchets in each bar. In counting time, if the movement be slow, count by quavers; if quick, by crotchets, or dotted crotchets.

VARIOUS CHARACTERS AND TERMS used in MUSIC.

A Double bar ‖ marks the division of a piece into portions or *strains*. If the double bar be dotted on both sides thus :‖: then the strain on each side is to be repeated; if on one side only, then only the strain on the side of the dots is to be repeated.

A Pause 𝄐 over or under a note or rest, implies that it must be held longer than its usual duration. When a pause is placed over a double bar, it shews the conclusion of the piece.

This Character 𝄋 called a repeat, indicates that the performer must turn back to a similar character in some preceding part of the movement, and play from that place till a double bar or the word *fine* (*the end*) directs him to stop.

The *bind* or *tie*, marked thus ⁀, over two notes of the *same name*, implies that the first note must not be repeated, but sustained the full time of the two.

The word *legato* implies that the notes are to be sustained their full length, and closely and smoothly connected with each other. The term *staccato* is opposed to legato, and implies that the notes are to be played short, and separated from one another by rests.

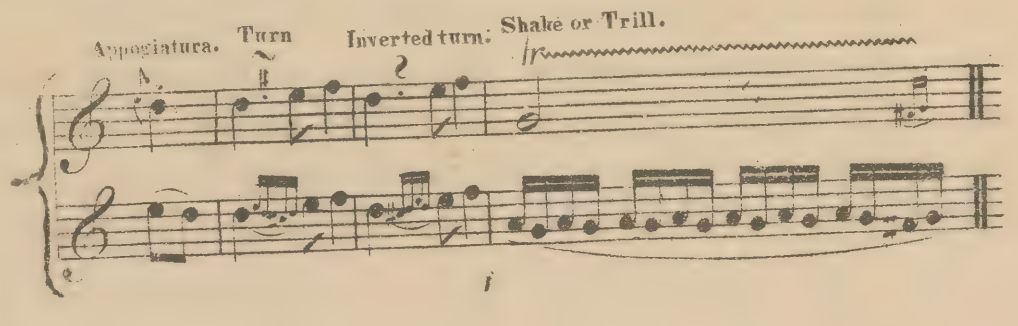
This character ⁀ over two or more notes of *different* names, is called a *slur;* it indicates that the notes under the slur are to be played very smoothly.

Dots . . . or dashes — imply that the notes are to be played staccato; that is, separated by short rests. Dots with a slur over them imply that the notes are to be played rather staccato and with a slight emphasis on each.

The different degrees of loud and soft are indicated by the terms *pp* or *pianissimo*, very soft; *p* or *piano*, soft; *mf* or *mezzo forte*, rather loud; *f* or *forte*, loud; *ff* or *fortissimo*, very loud. The character < implies a gradual increase; and > a gradual decrease in the quantity of tone: <> includes both. The terms *cres:* or *crescendo*, and *dim* or *diminuendo*, are sometimes used instead of < and >.

The characters ∧, ∨, or >, or the abbreviations *sf rf rfz* denote an emphasis or stress applied to any particular note.

GRACES.



R.C.

C.

A Minor.

G.

E Minor.

D.

B Minor.

A.

F♯ Minor.

E.

C♯ Minor.

B.

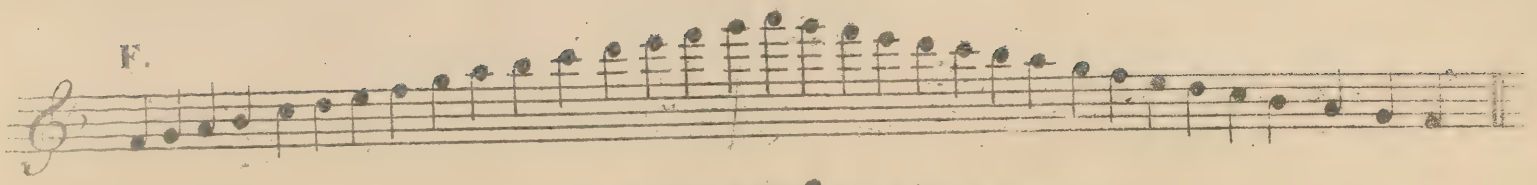
G♯ Minor.

* For E sharp F natural must be played, and for B sharp C natural must be touched.

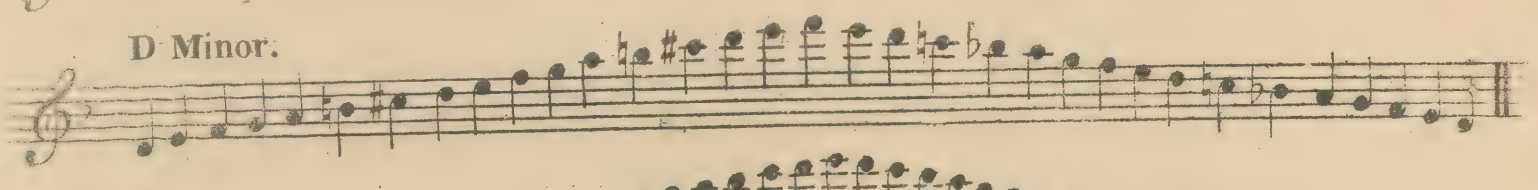
※ F double sharp is played on G natural.

L. R.C.

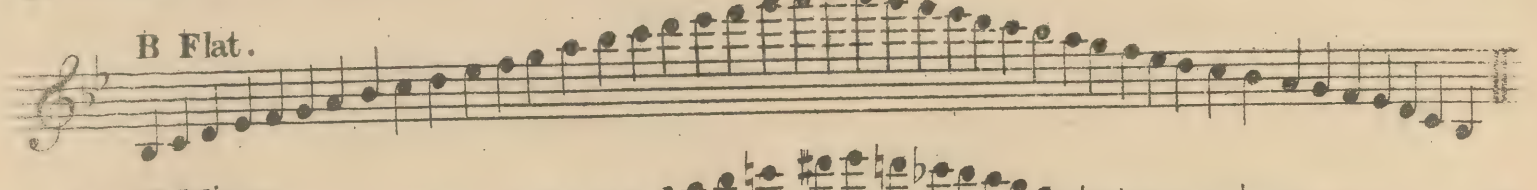
F.



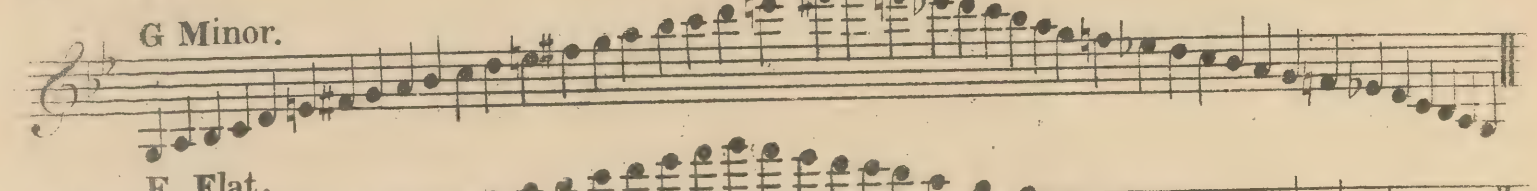
D Minor.



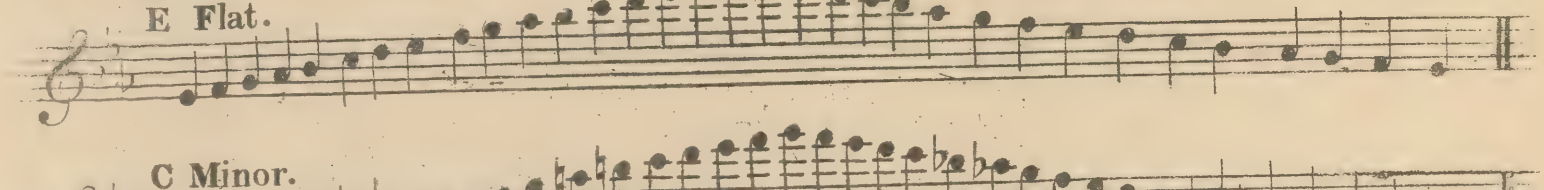
B Flat.



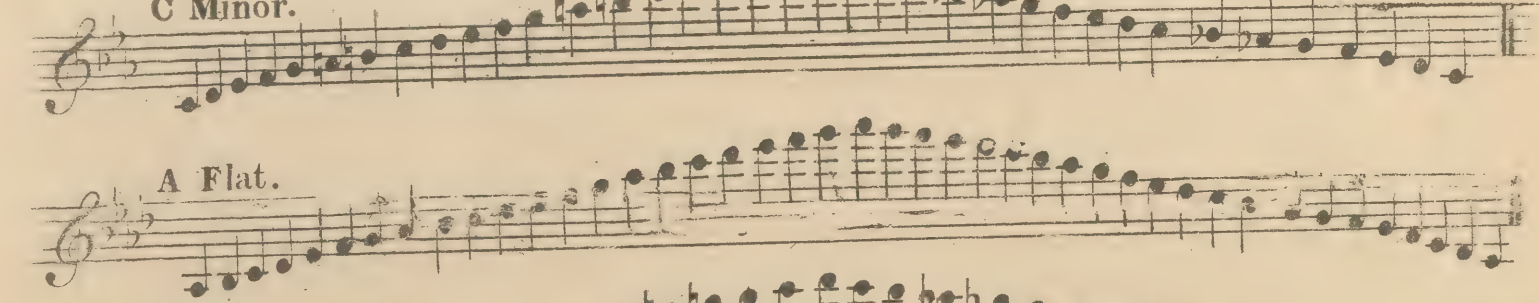
G Minor.



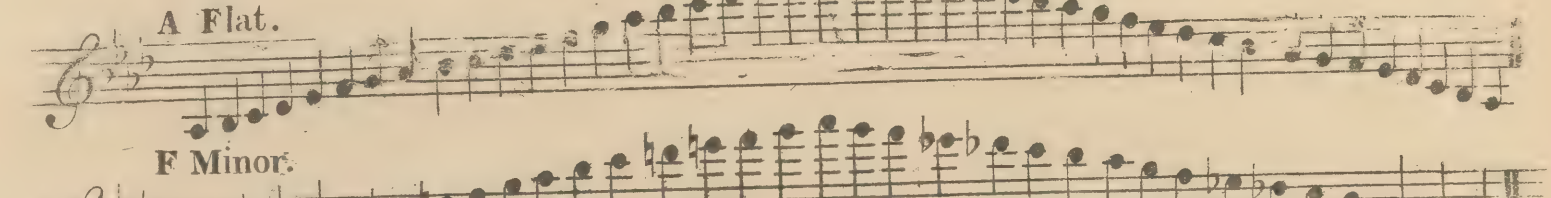
E Flat.



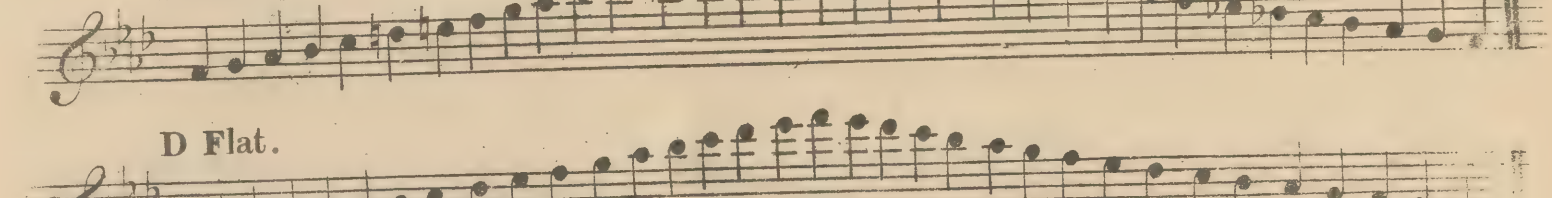
C Minor.



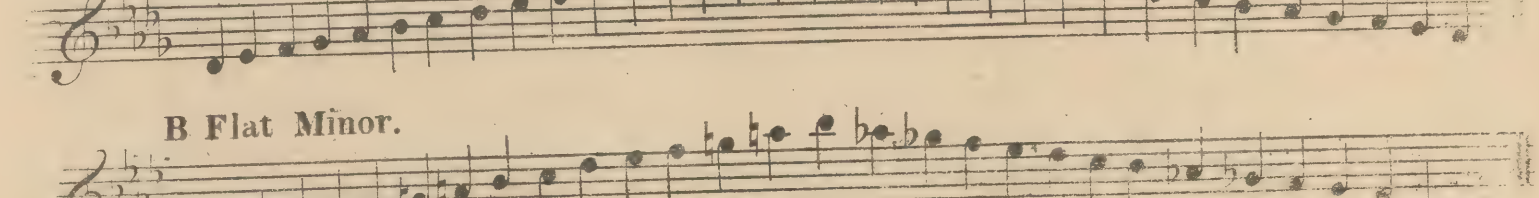
A Flat.



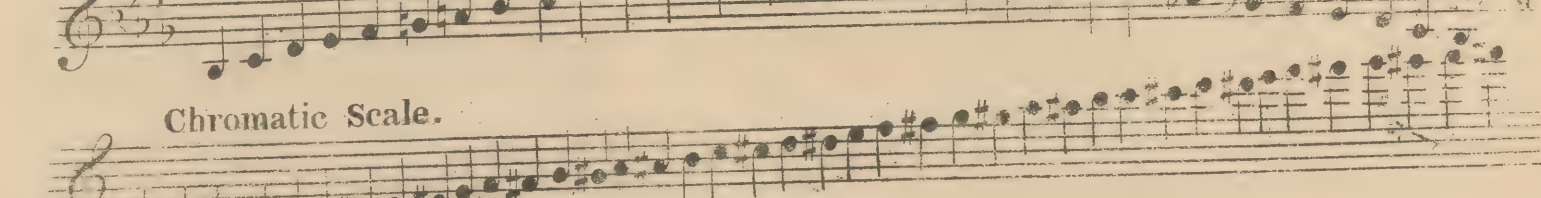
F Minor.



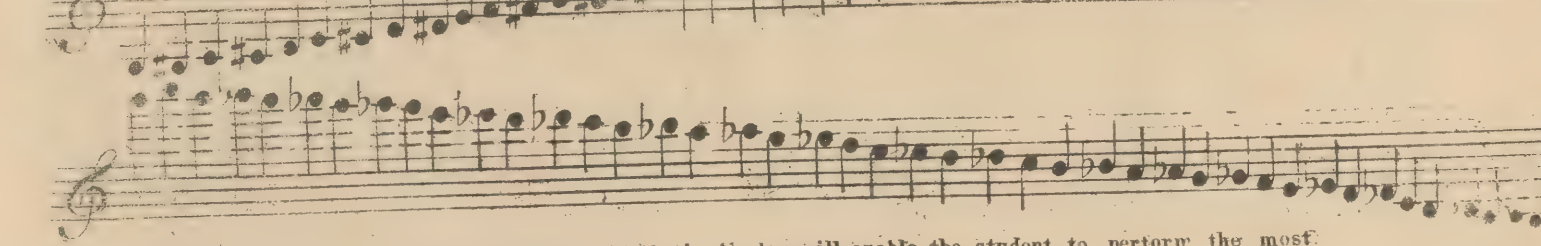
D Flat.



B Flat Minor.



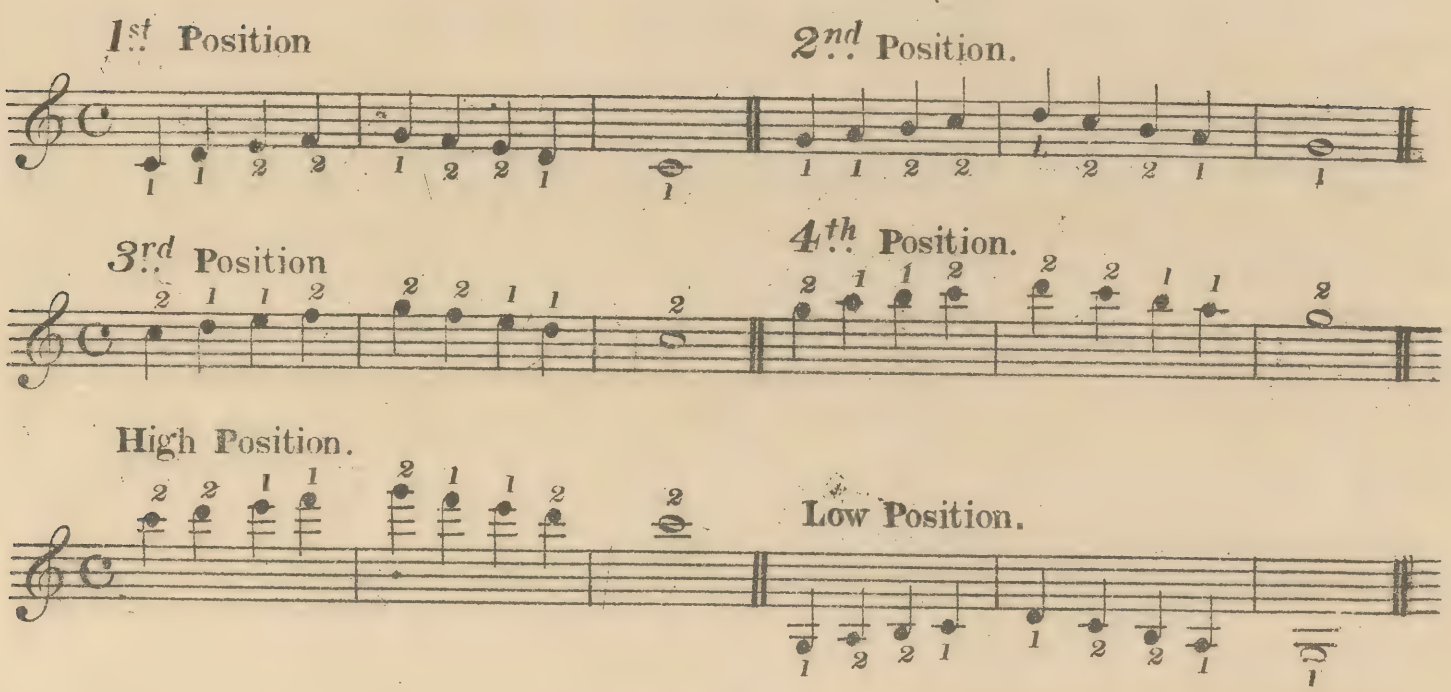
Chromatic Scale.



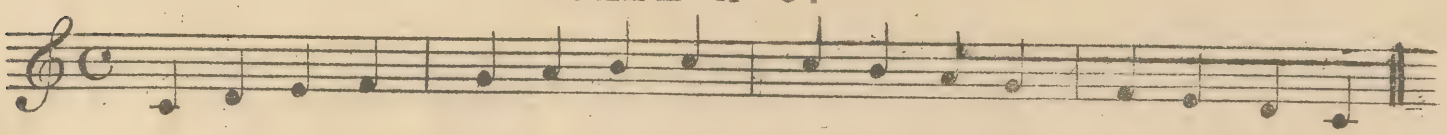
N.B. A constant and steady practice of all the Scales will enable the student to perform the most difficult pieces of music in a much shorter time than otherwise

R.C.

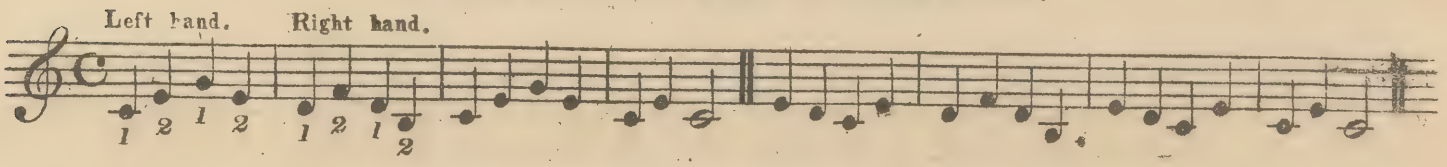
POSITIONS of the HANDS in the NATURAL KEY.



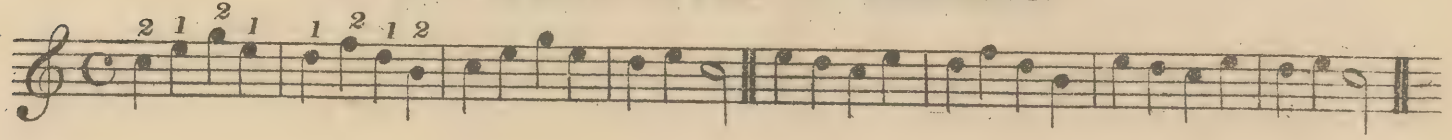
SCALE OF C.



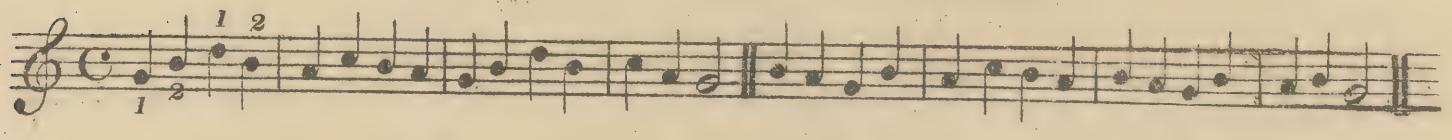
1st LESSON IN THE 1st POSITION.



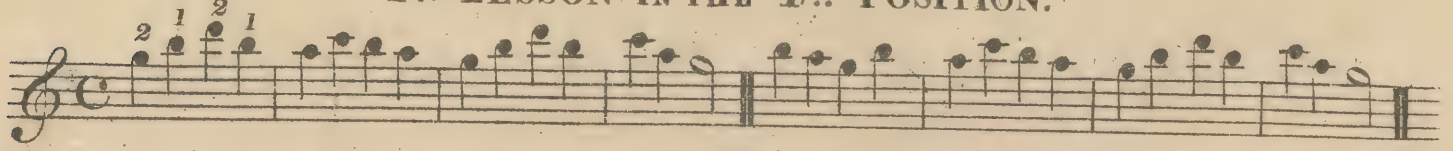
2nd LESSON IN THE 3rd POSITION.



3rd LESSON IN THE 2nd POSITION.



4th LESSON IN THE 4th POSITION.

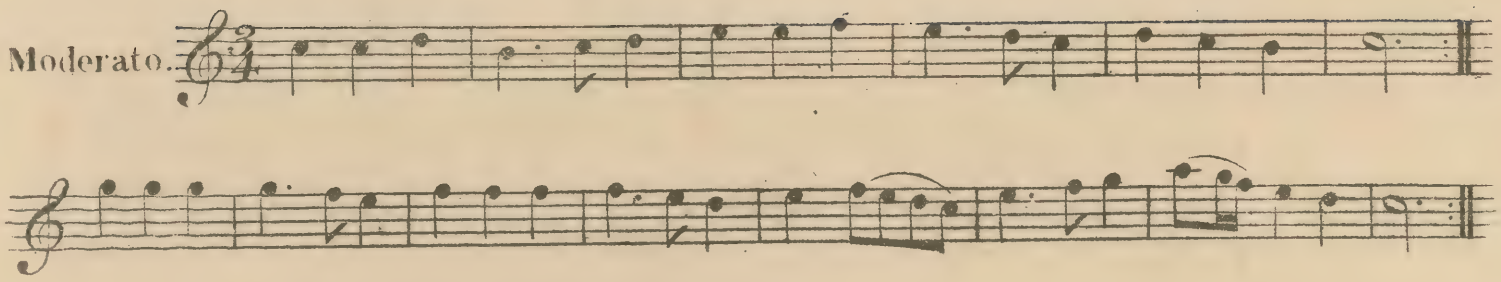


It will be observed that only the first and second fingers of each hand are employed in the above Lessons, When the third fingers are required they are reserved for the accidentals, or sharps and flat notes.

R.C.

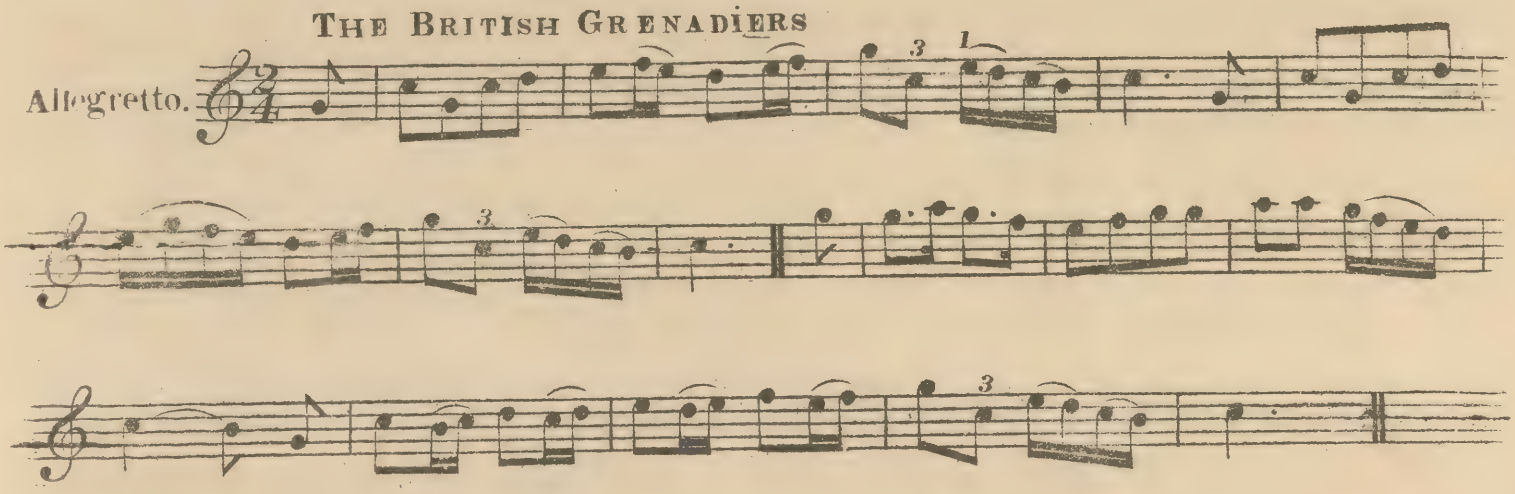
God save the Queen.

Moderato.



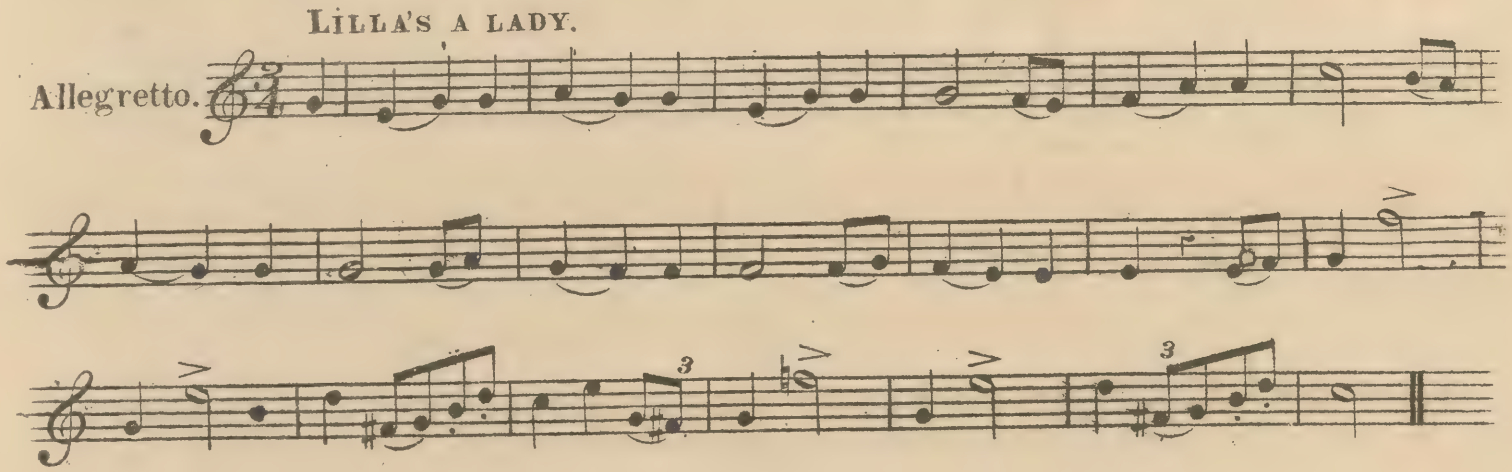
The British Grenadiers

Allegretto.



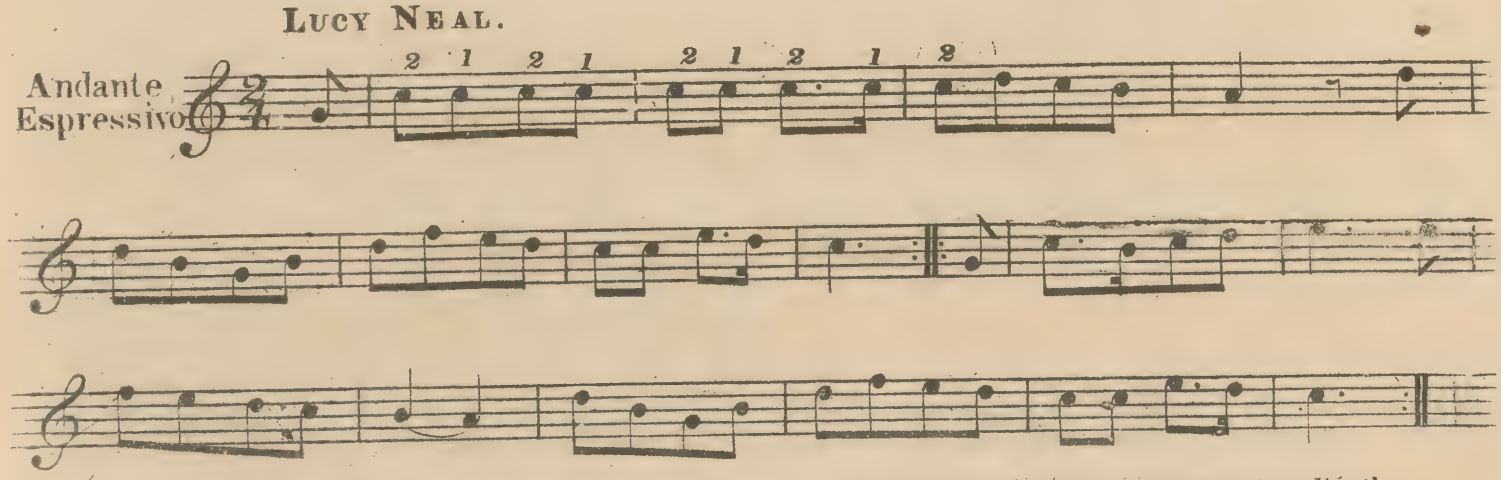
Lilla's a lady.

Allegretto.



Lucy Neal.

Andante Espressivo

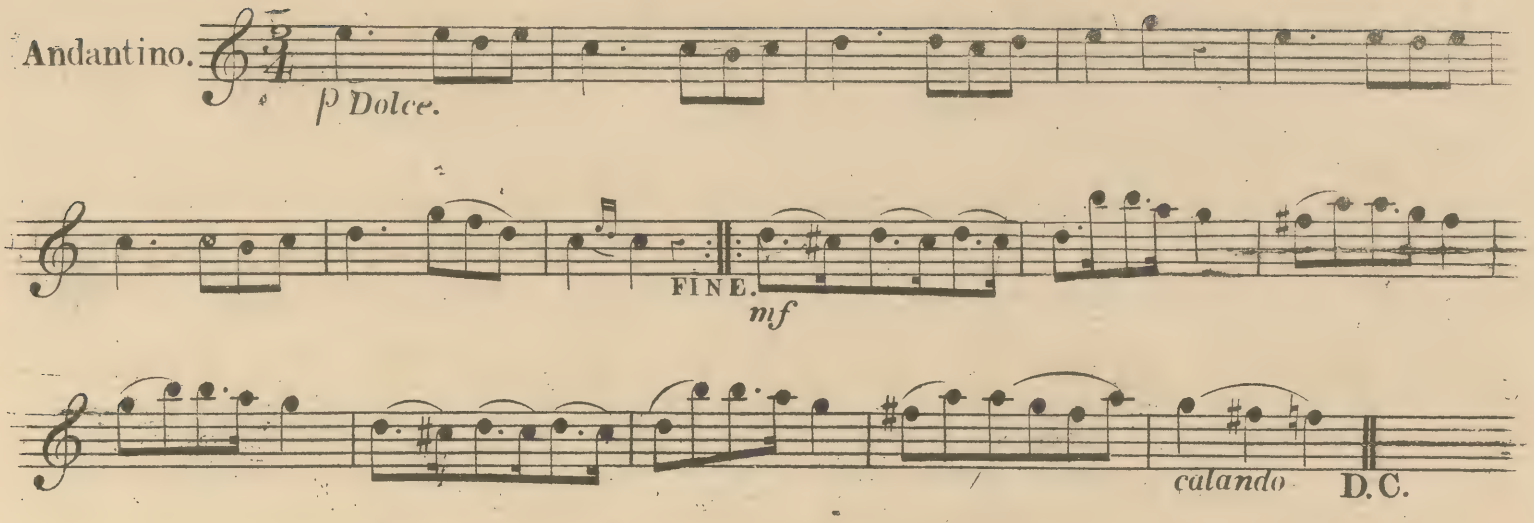


In playing the repeated notes which occur on the same line or space every precaution should be taken not to alter the direction of the Bellows except it be at the beginning of the bar, that is to say the bellows must not be drawn and pressed alternately for every note

For an explanation of the Italian terms to regulate the slowness, quickness or the expression of the music see Page

AIR, known as PESTAL.

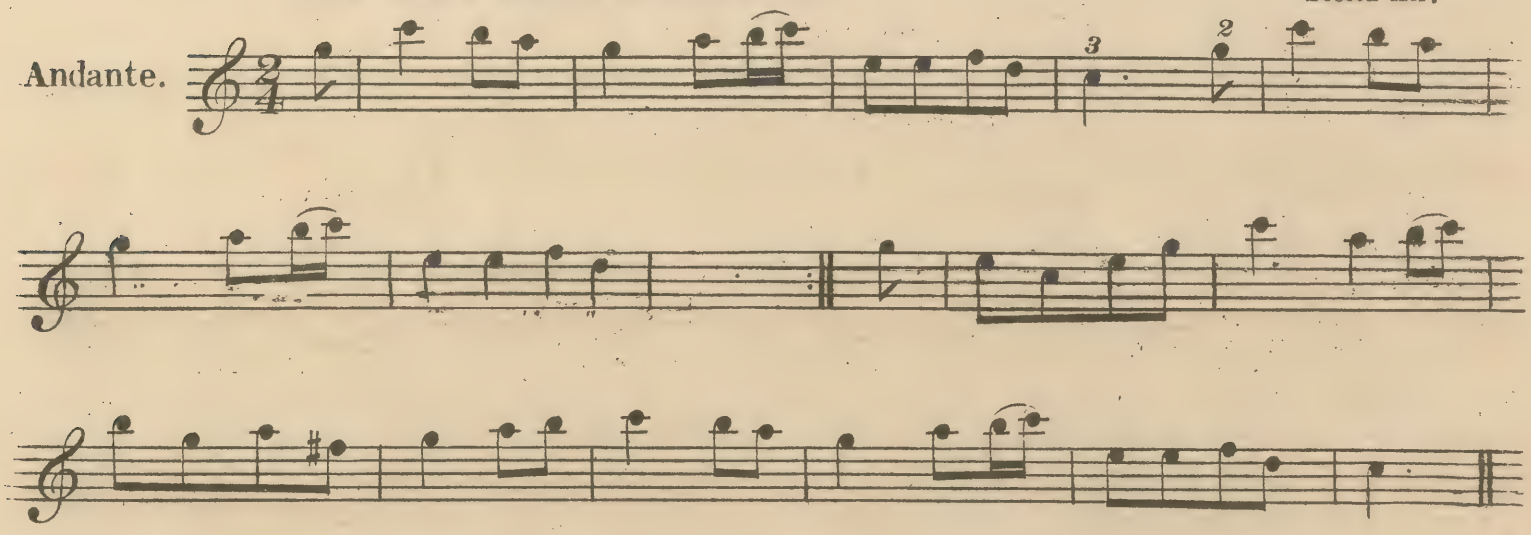
Andantino.



THE BLUE BELLS OF SCOTLAND.

Scotch Air.

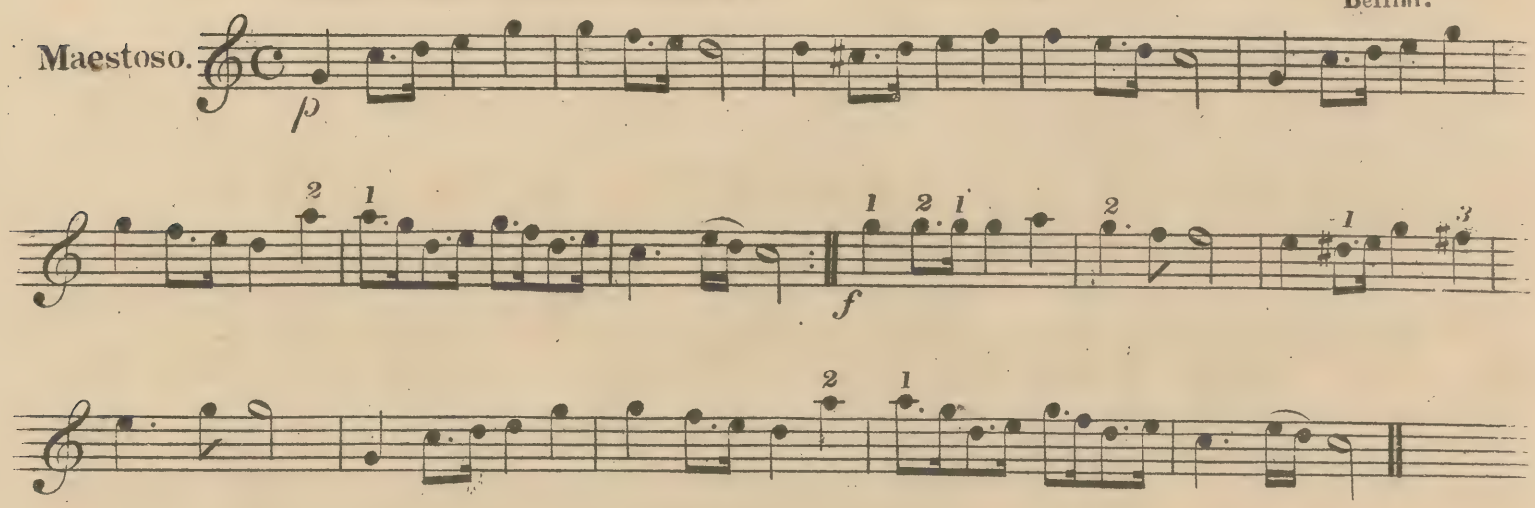
Andante.



DELL AURA TUA from NORMA.

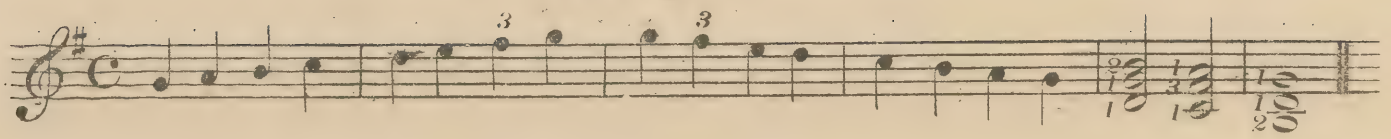
Bellini.

Maestoso.



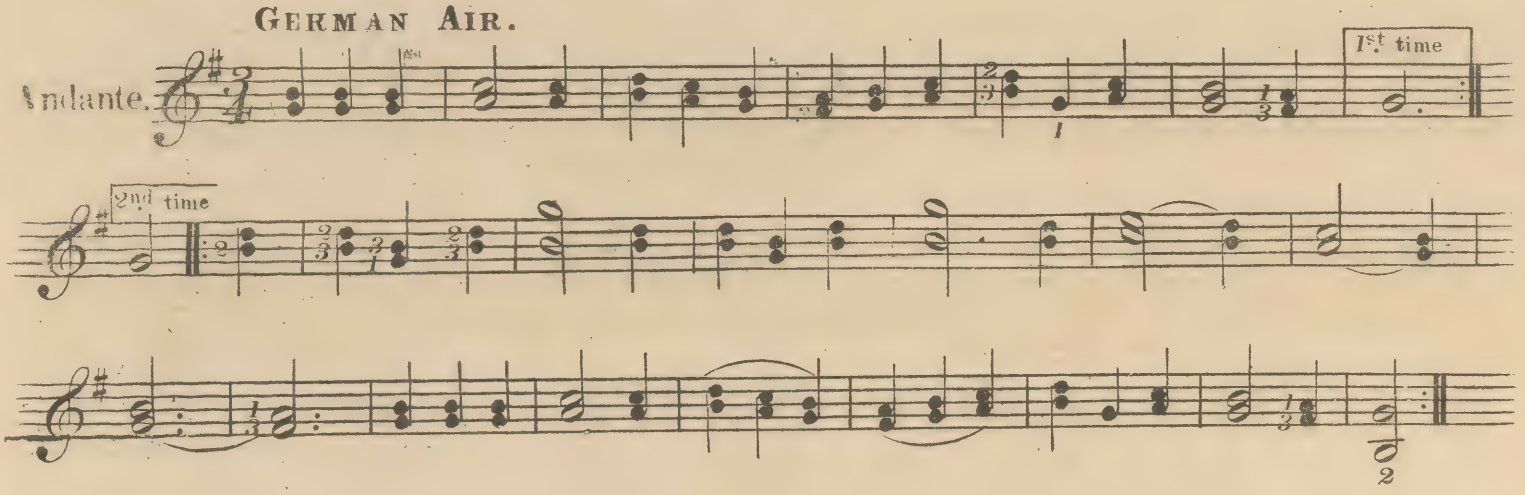
R.C.

SCALE OF G.



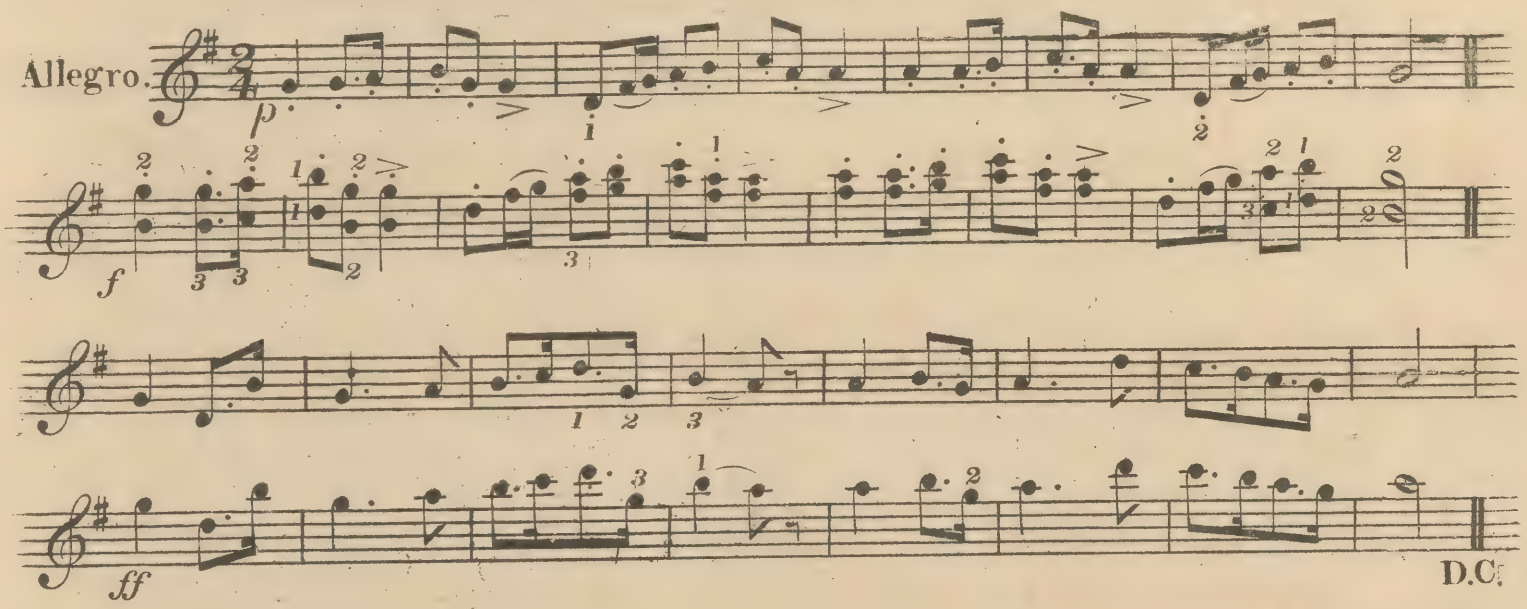
GERMAN AIR.

Andante.



DRINN, DRINN, DRINN, The Popular French Air, on which the ROW POLKA is founded.

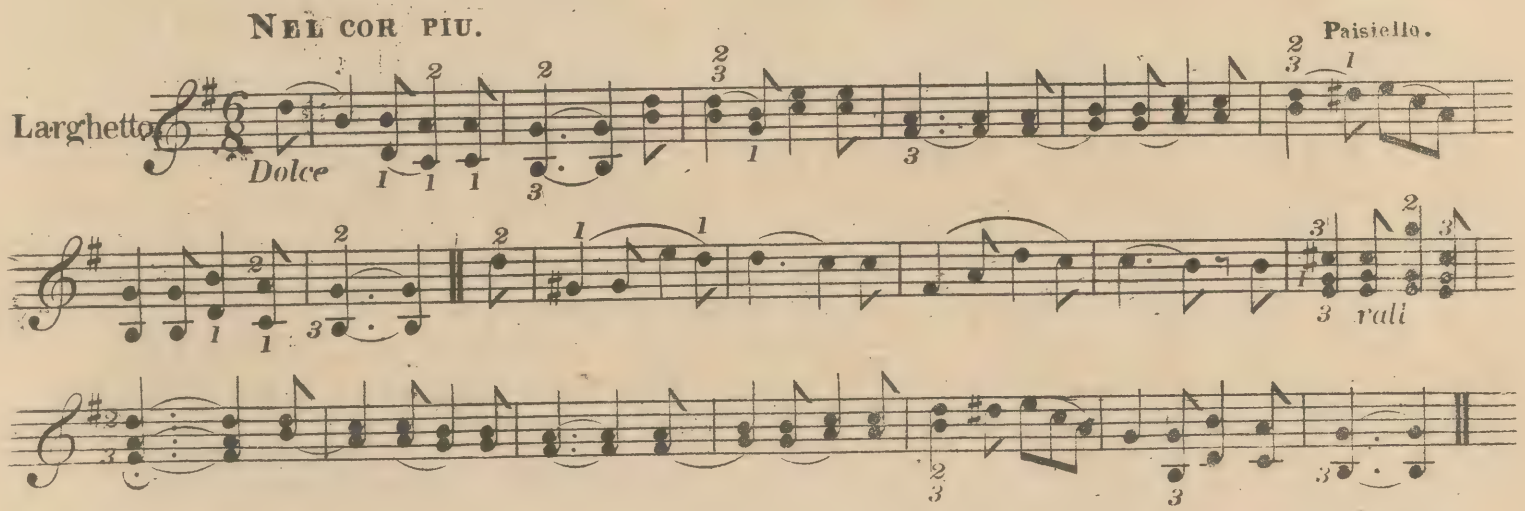
Allegro.



NEL COR PIU.

Paisiello.

Larghetto.

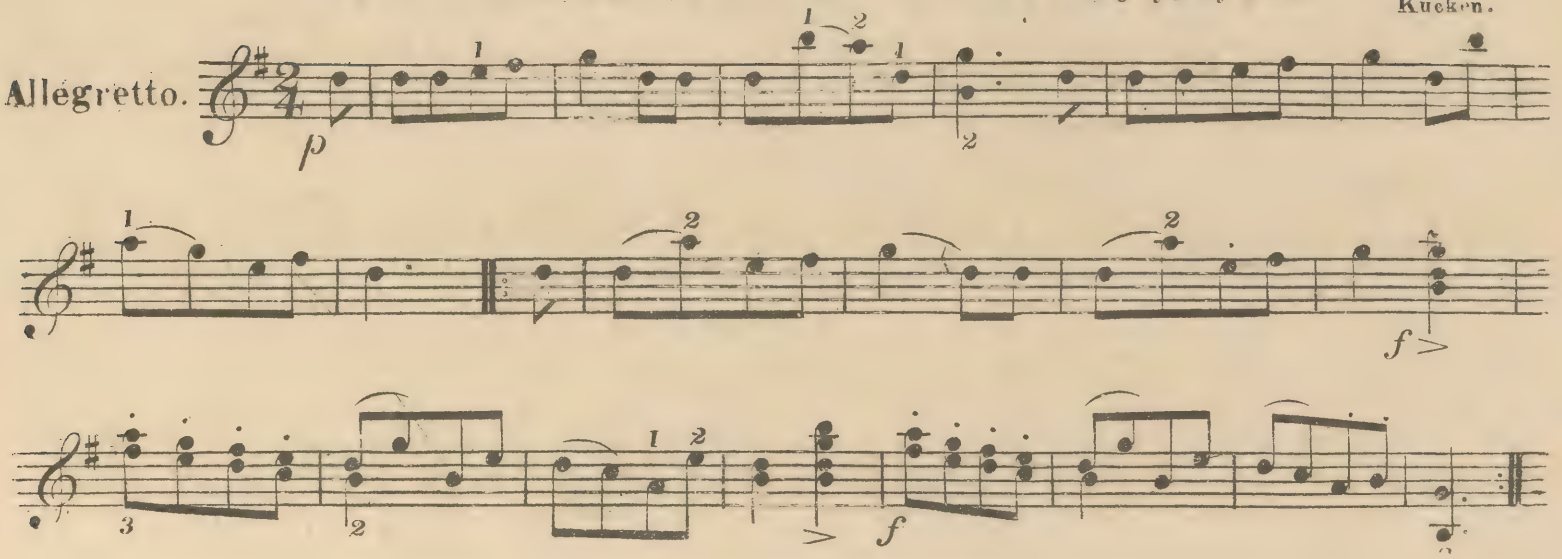


R.C.

TRAB TRAB or TROT, TROT, TROT MY PONY. Sung by Jetty Treniz.

Kücken.

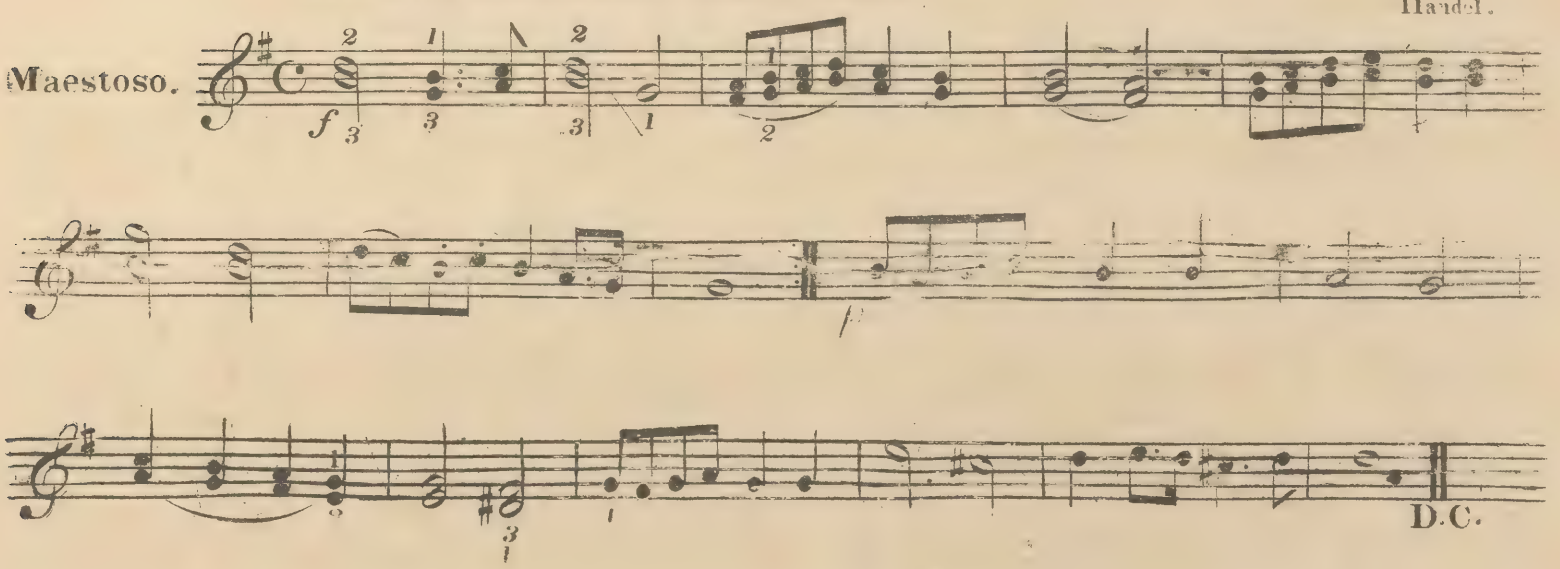
Allegretto.



SEE THE CONQUERING HERO COMES.

Handel.

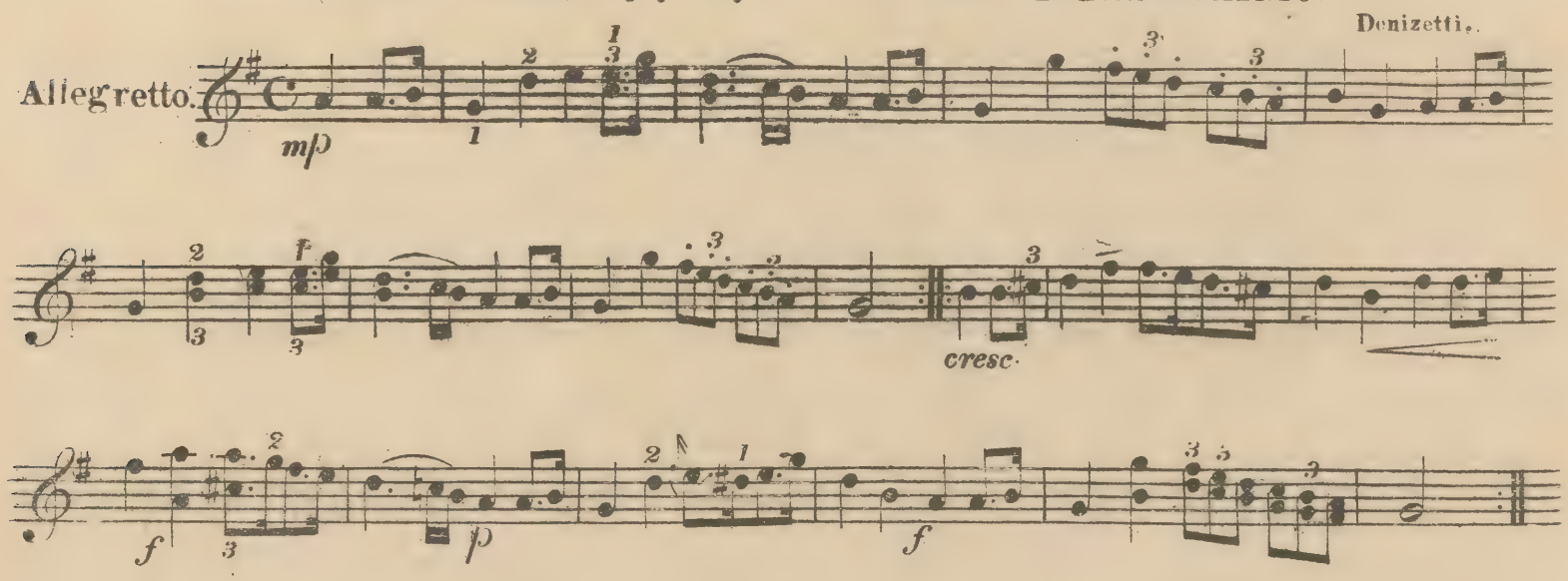
Maestoso.



CIASCUN LO DICE, Sung by Jenny Lind in LA FIGLIA DEL REGGIMENTO.

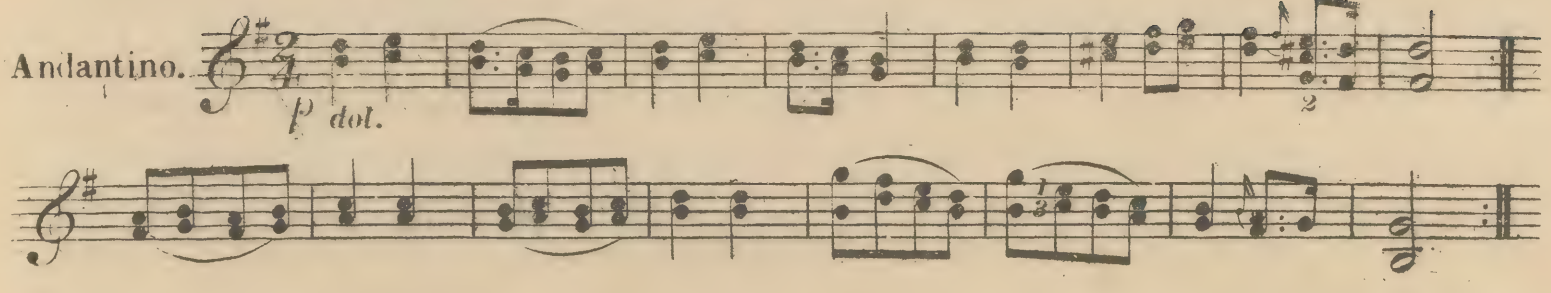
Donizetti.

Allegretto.

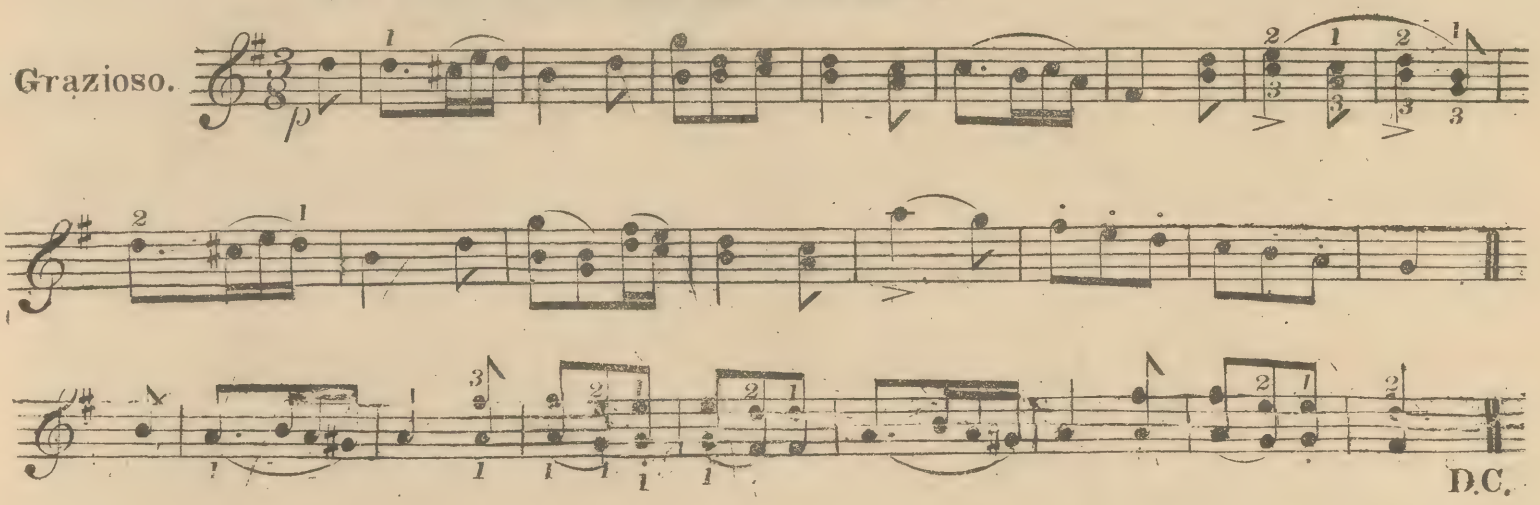


D.C.

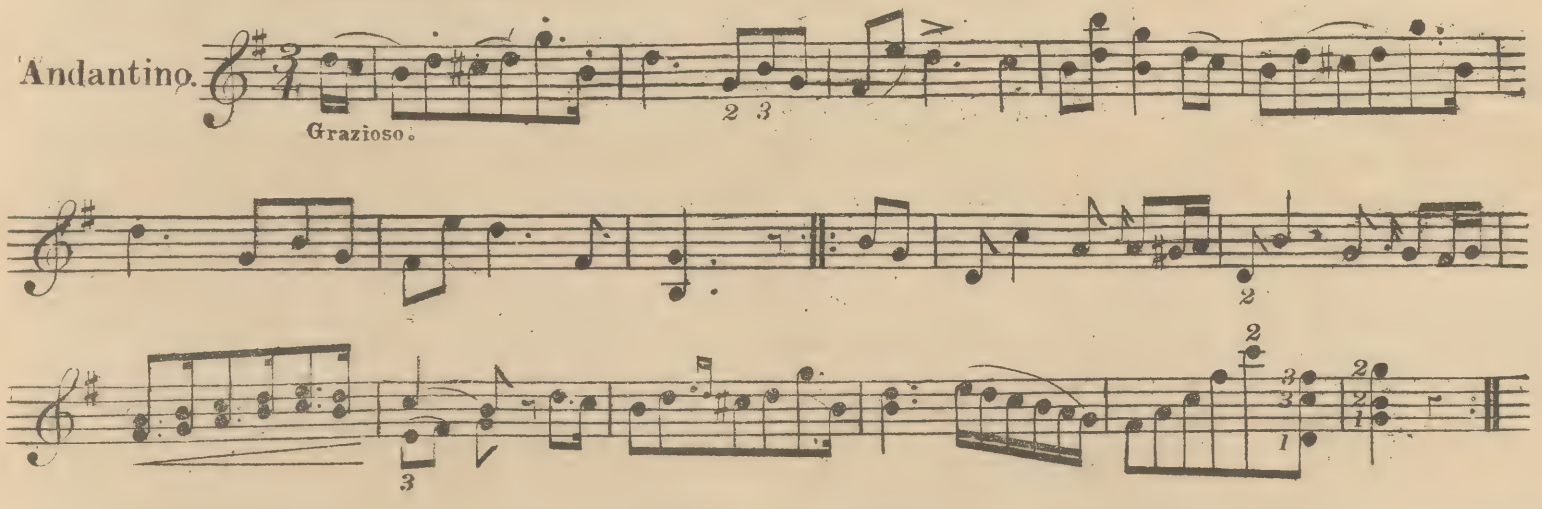
THE SICILIAN MARINERS HYMN.



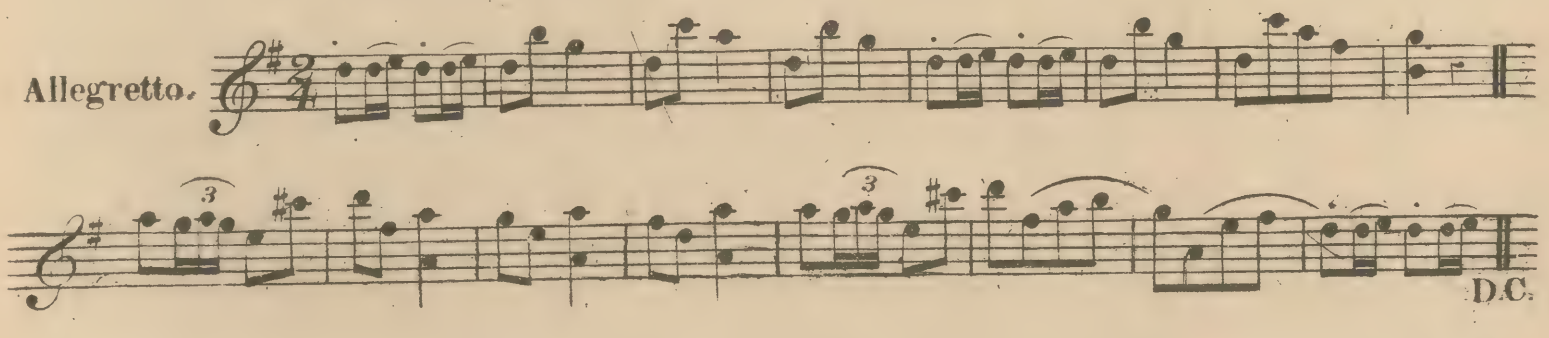
TIC E TOC E TOC MIO BEL MORETTO.



SWISS AIR.

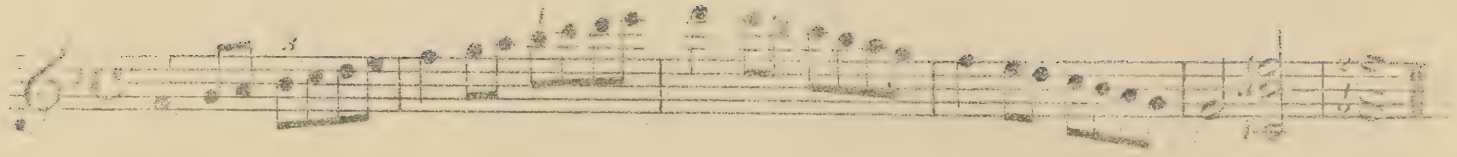


TYROLEAN AIR.



R.C.

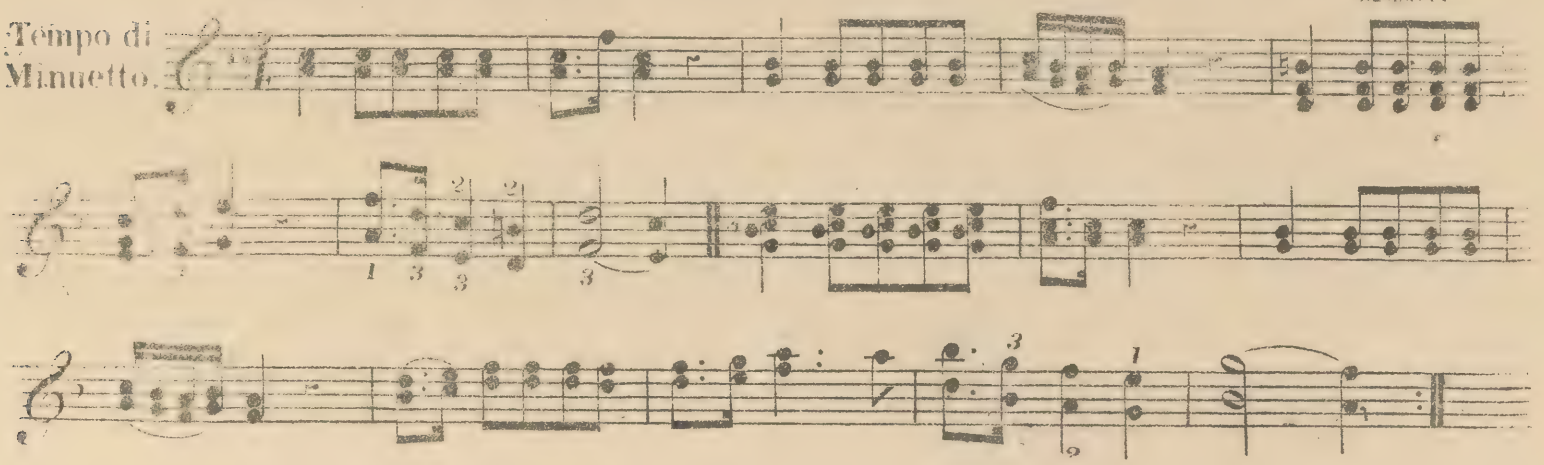
SCALE OF E♭.



MINUET IN IL DON GIOVANNI.

Mozart.

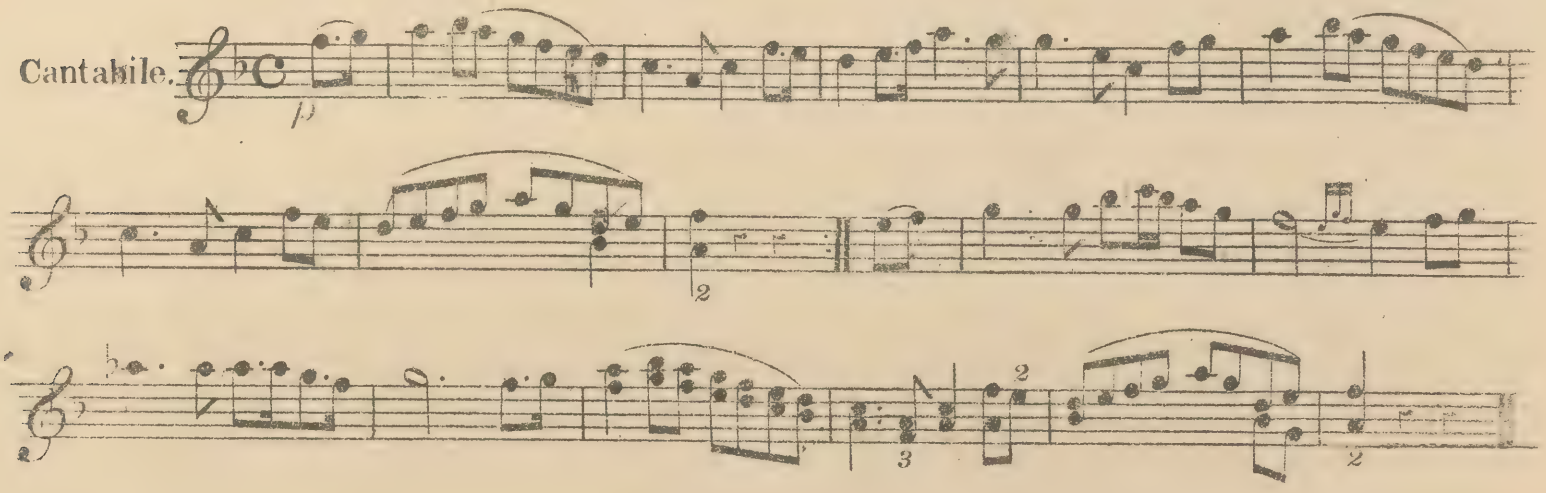
Tempo di Minuetto.



VAGA LUNA.

Bellini.

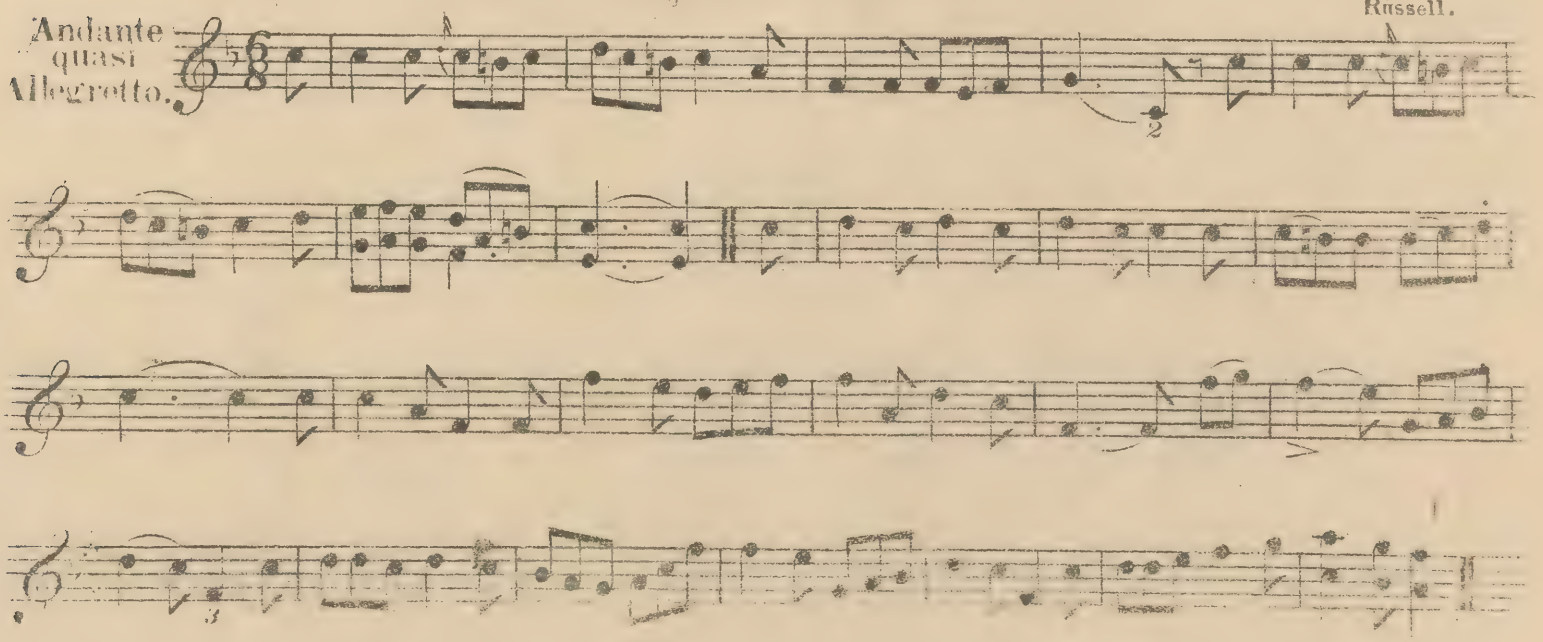
Cantabile.



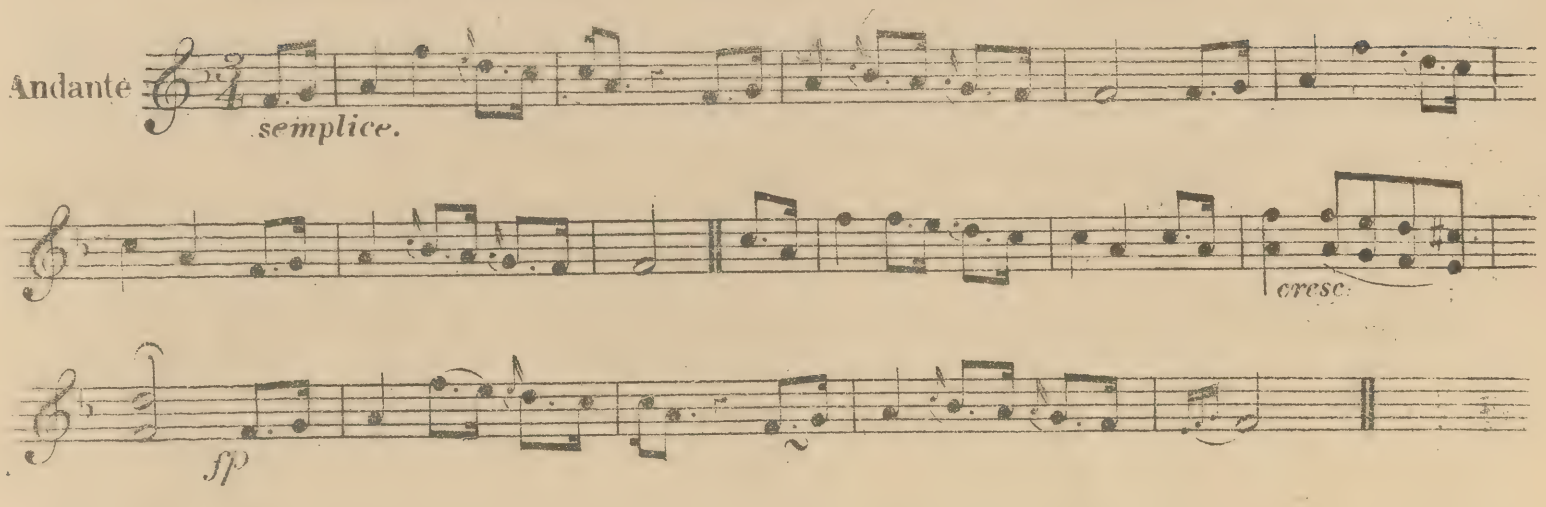
THE IVY GREEN. A Favorite American Air.

Russell.

Andante quasi Allegretto.

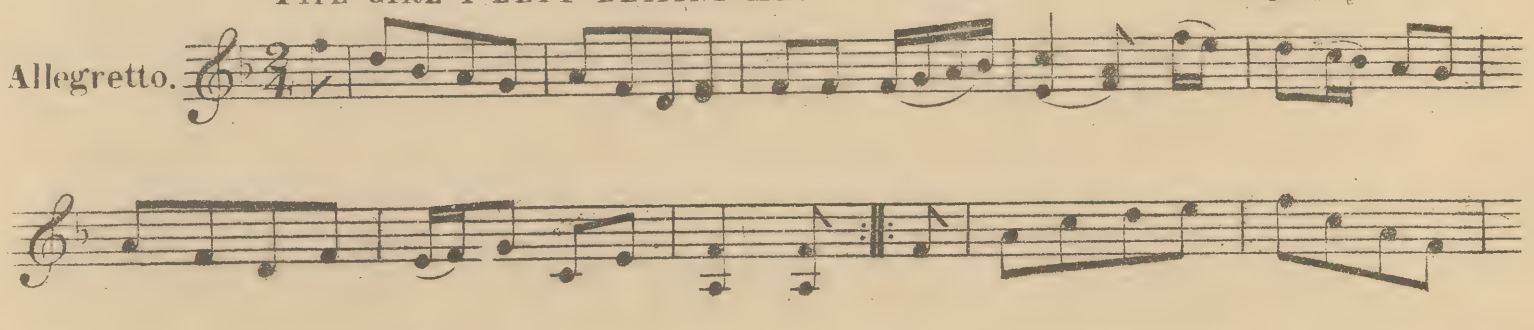


IRISH MELODY, Known as THE LAST ROSE OF SUMMER.



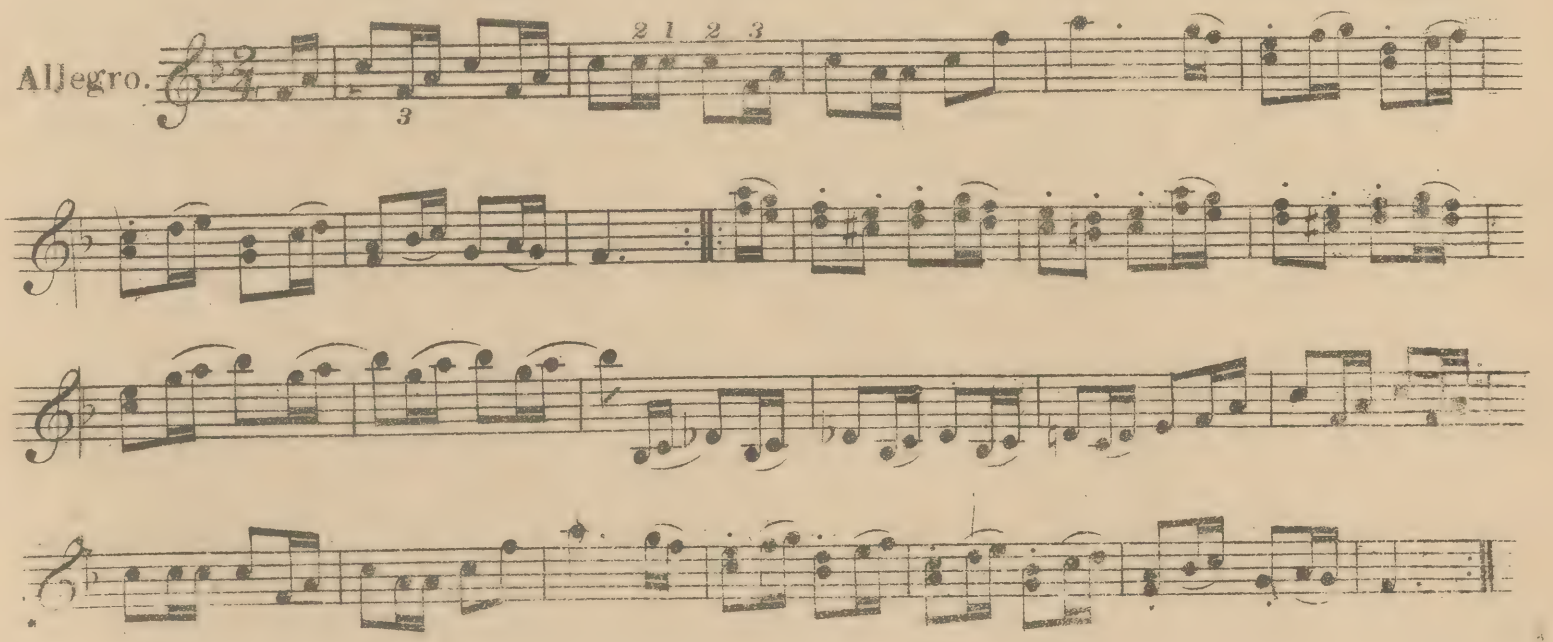
THE GIRL I LEFT BEHIND ME.

English Air.

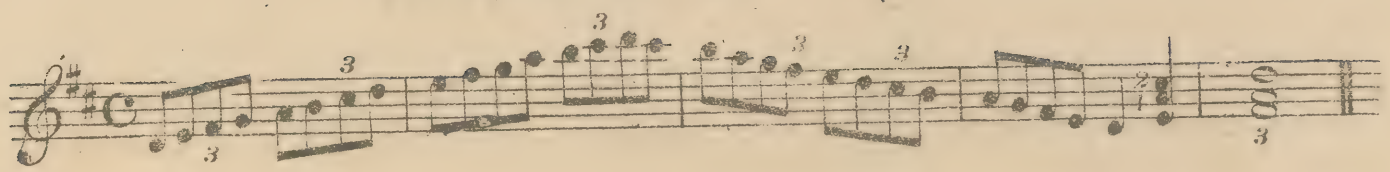


RATAPLAN RATAPLAN. Sung by Jenny Lind in LA FIGLIA DEL REGGIMENTO.

Donizetti.



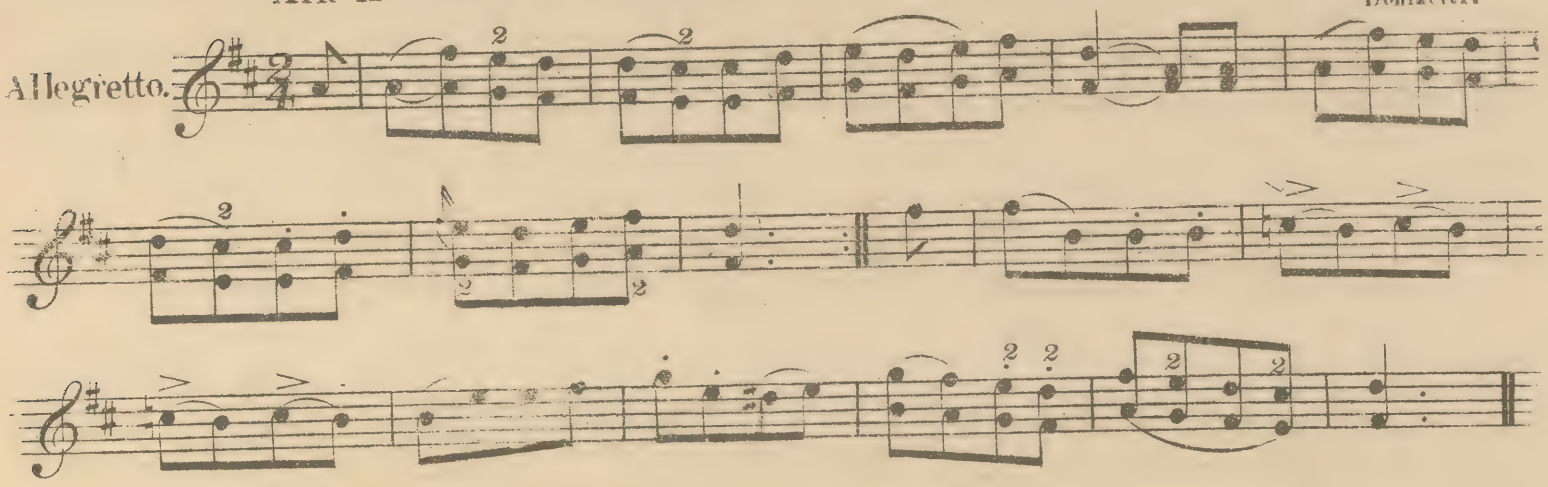
SCALE OF D.



AIR In L'ELISIR D'AMOR'E.

Donizetti.

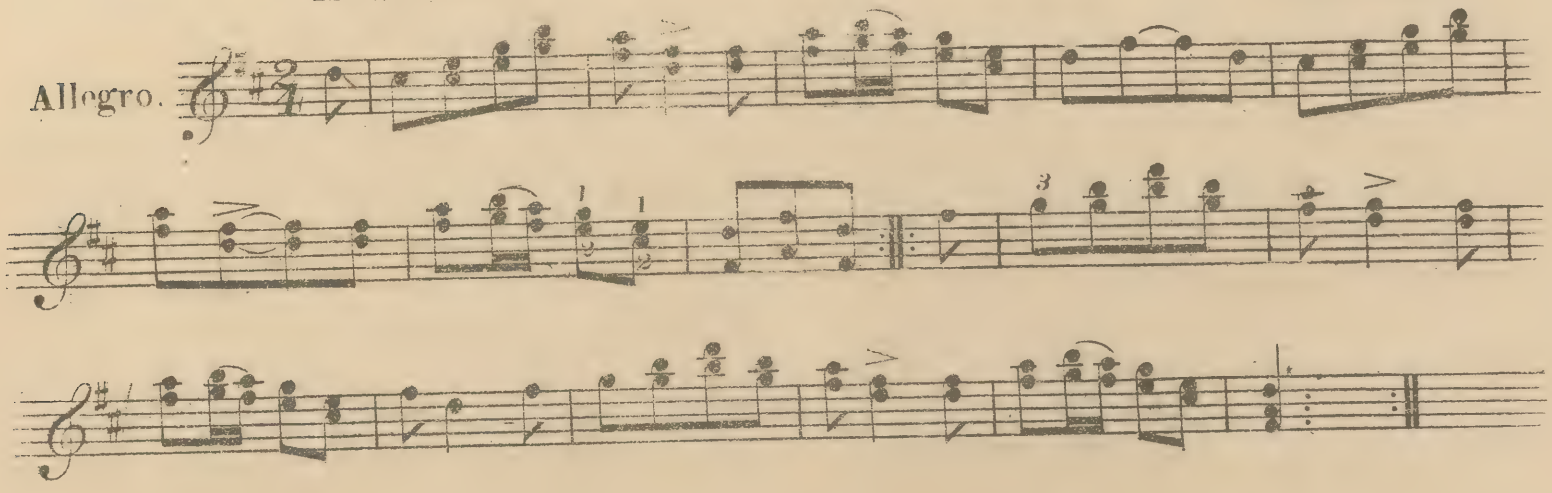
Allegretto.



KRAKOVIAK.

Polish AIR.

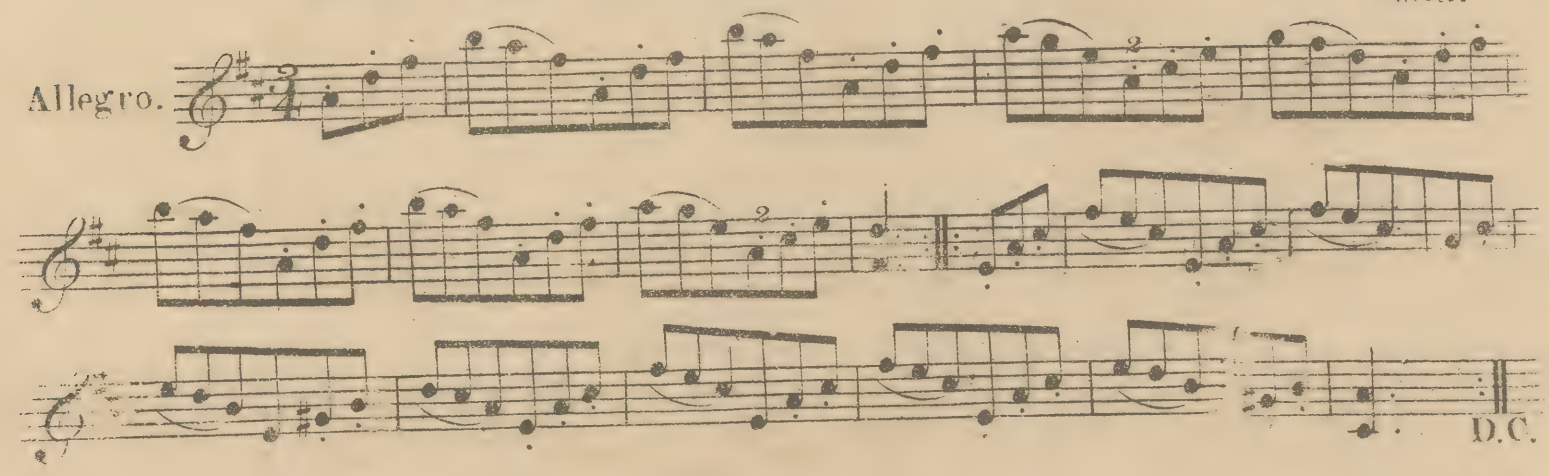
Allegro.



WALTZ IN DER FREYSCHUTZ.

Weber.

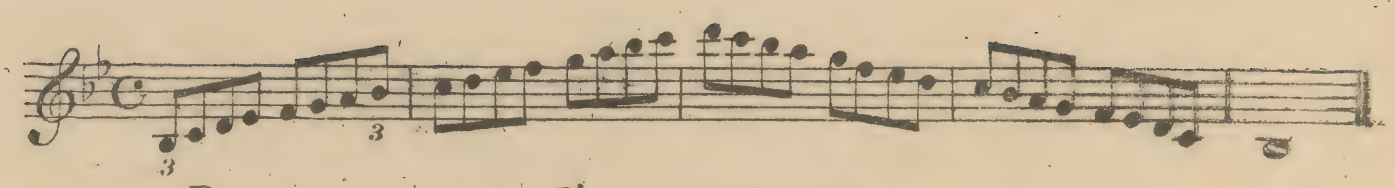
Allegro.



D.C.

R.C.

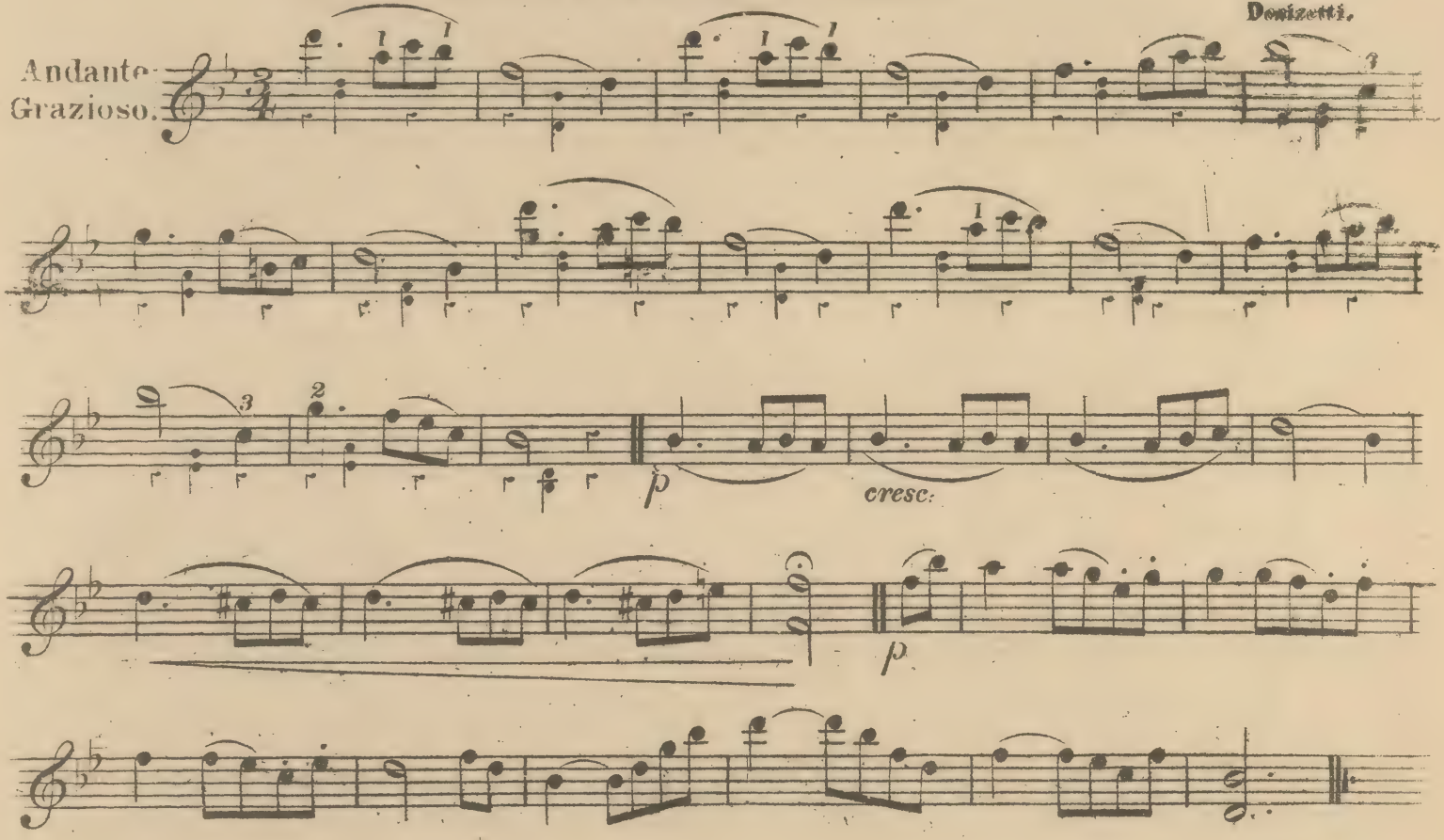
SCALE OF B FLAT.



DELLA CRUDELE In L'ELISIR D'AMORE.

Donizetti.

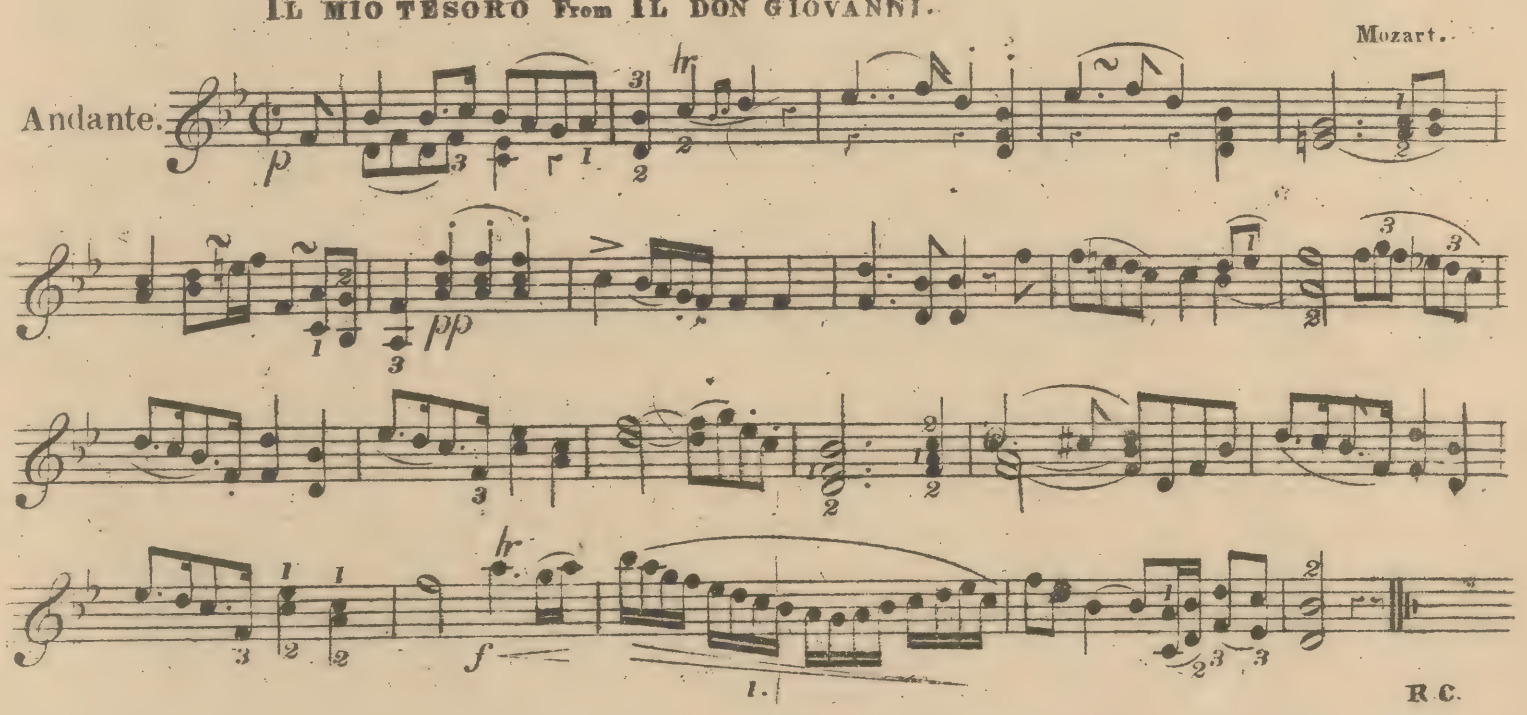
Andante Grazioso.



IL MIO TESORO From IL DON GIOVANNI.

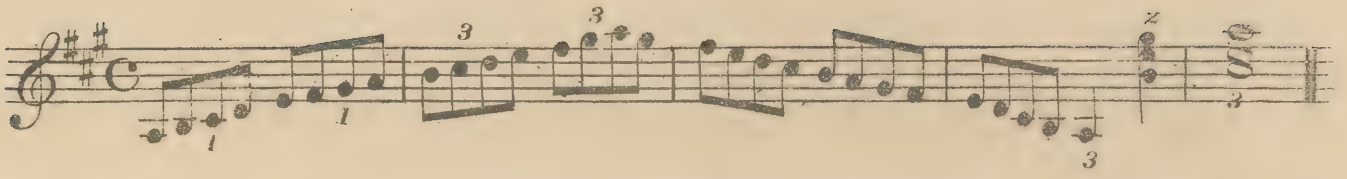
Mozart.

Andante.



R.C.

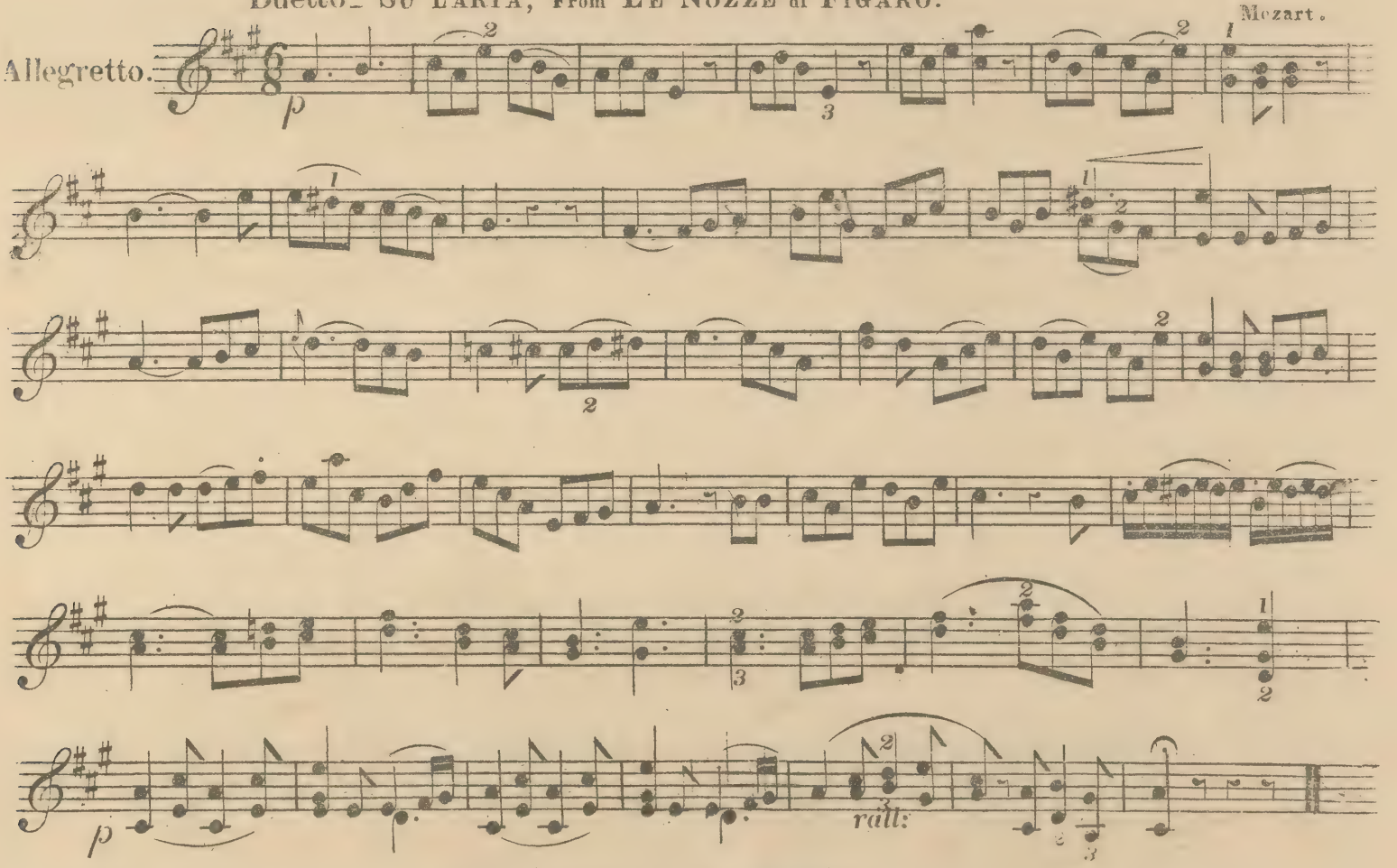
SCALE OF A.



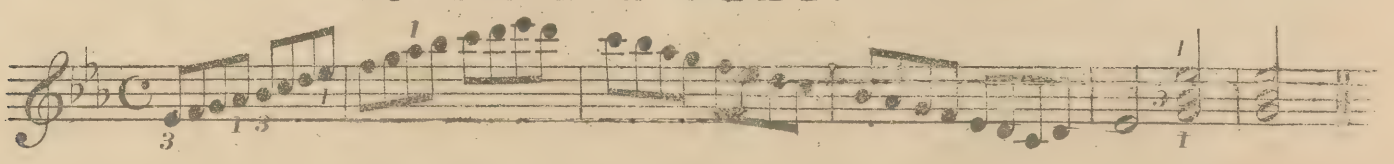
Duetto_ Su l'aria, From Le Nozze di Figaro.

Mozart.

Allegretto.



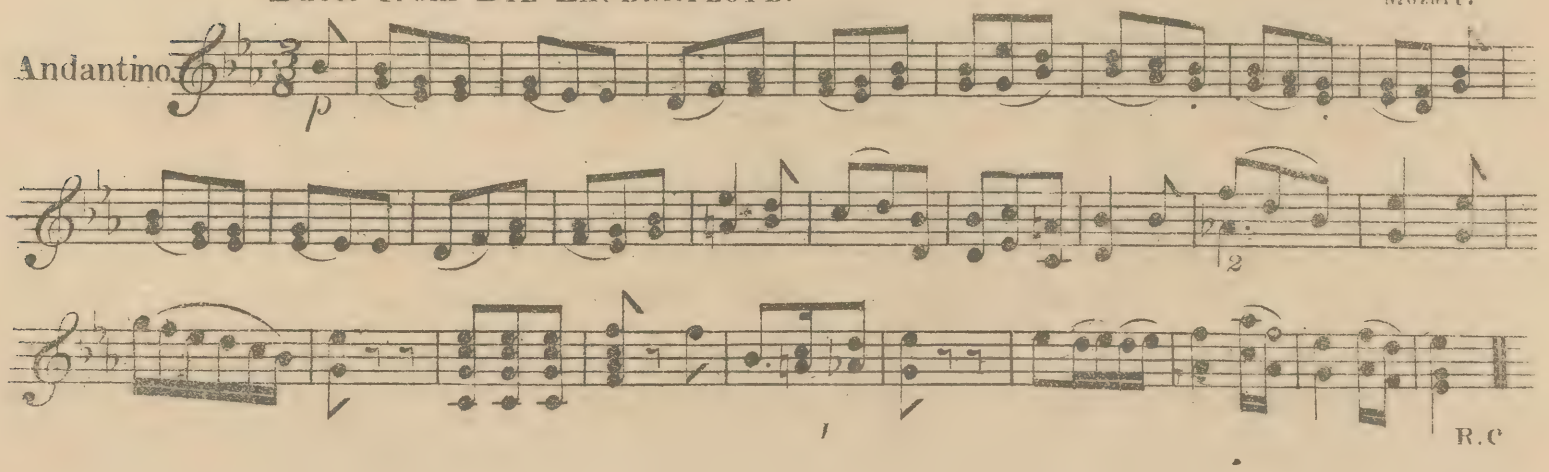
SCALE OF E FLAT.



Duett from Die Zauberflöte.

Mozart.

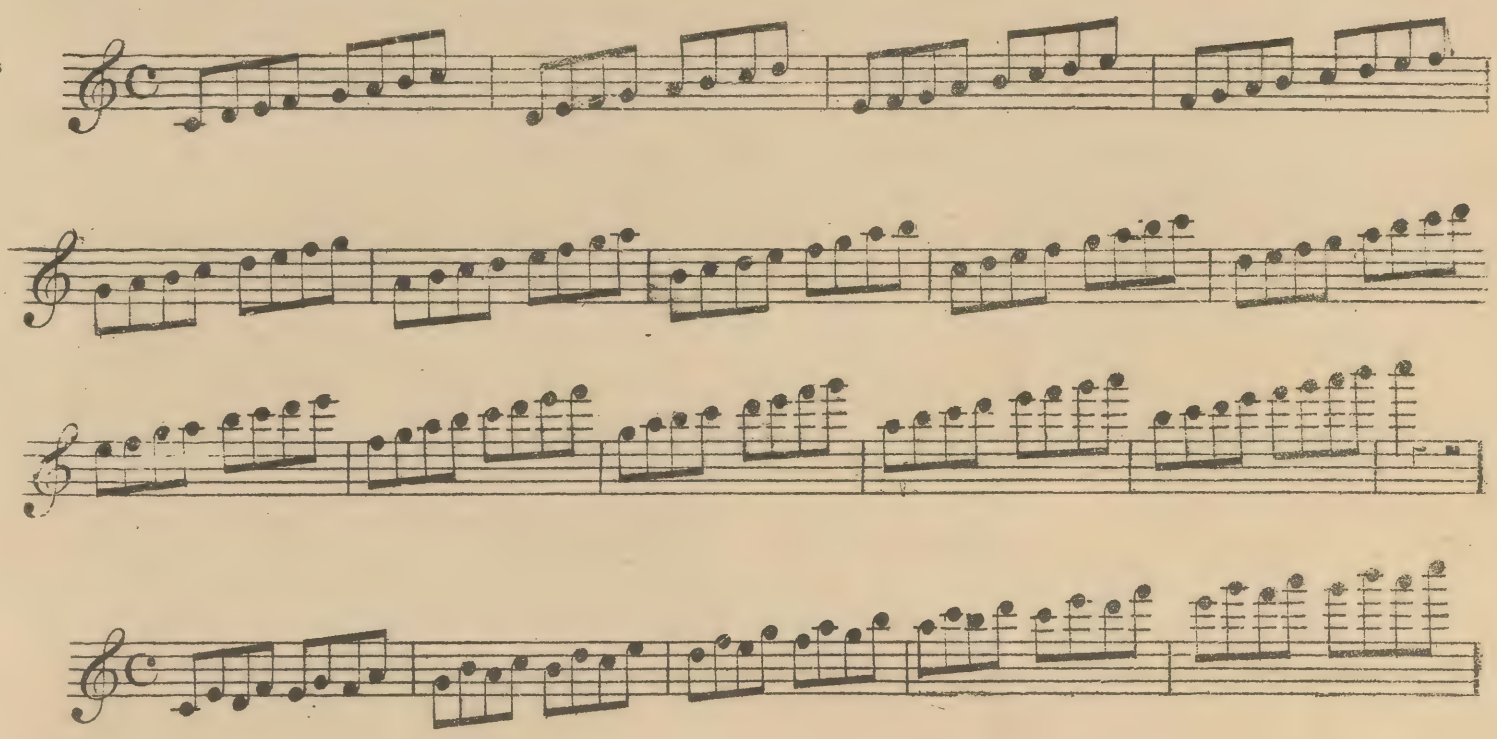
Andantino.

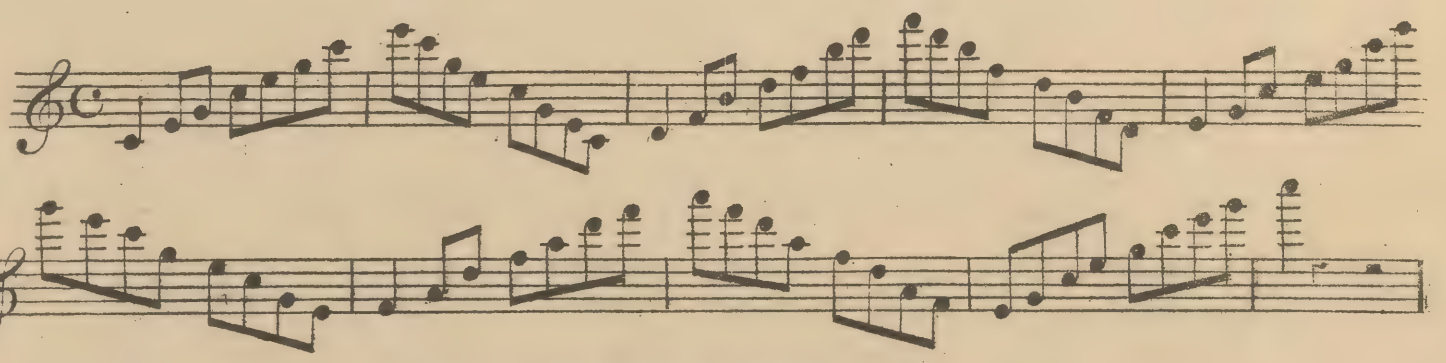


R.C

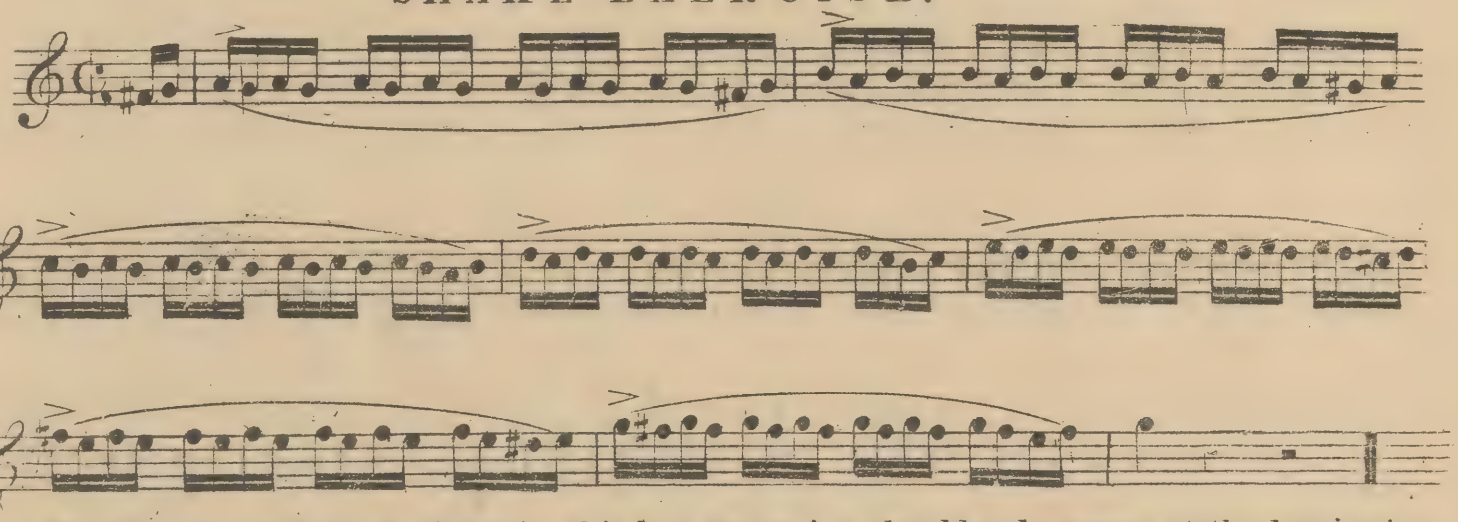
EXERCISES.

Each of the following Exercises should be practised at first very slowly increasing in rapidity till the utmost perfection be attained.



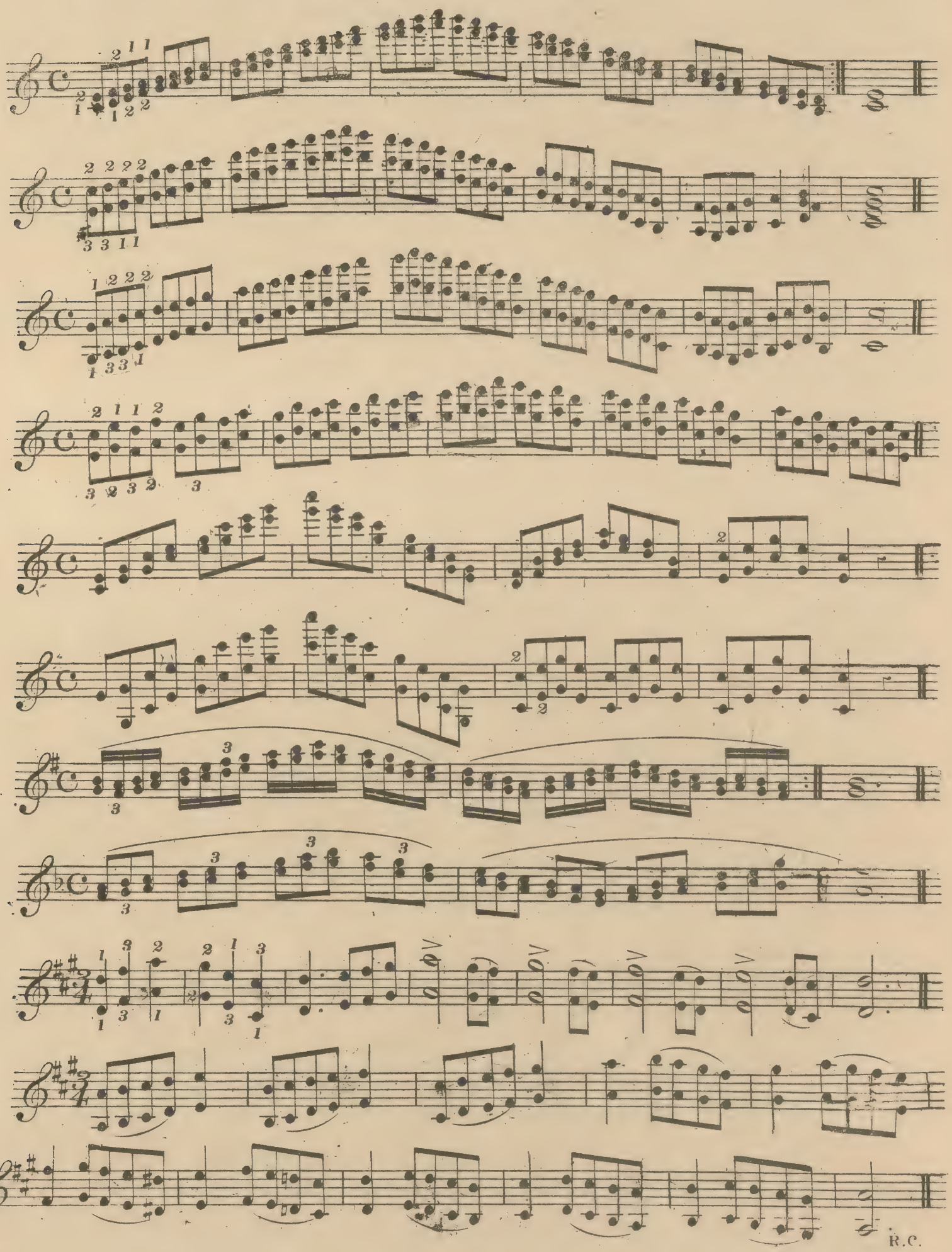


SHAKE EXERCISE.

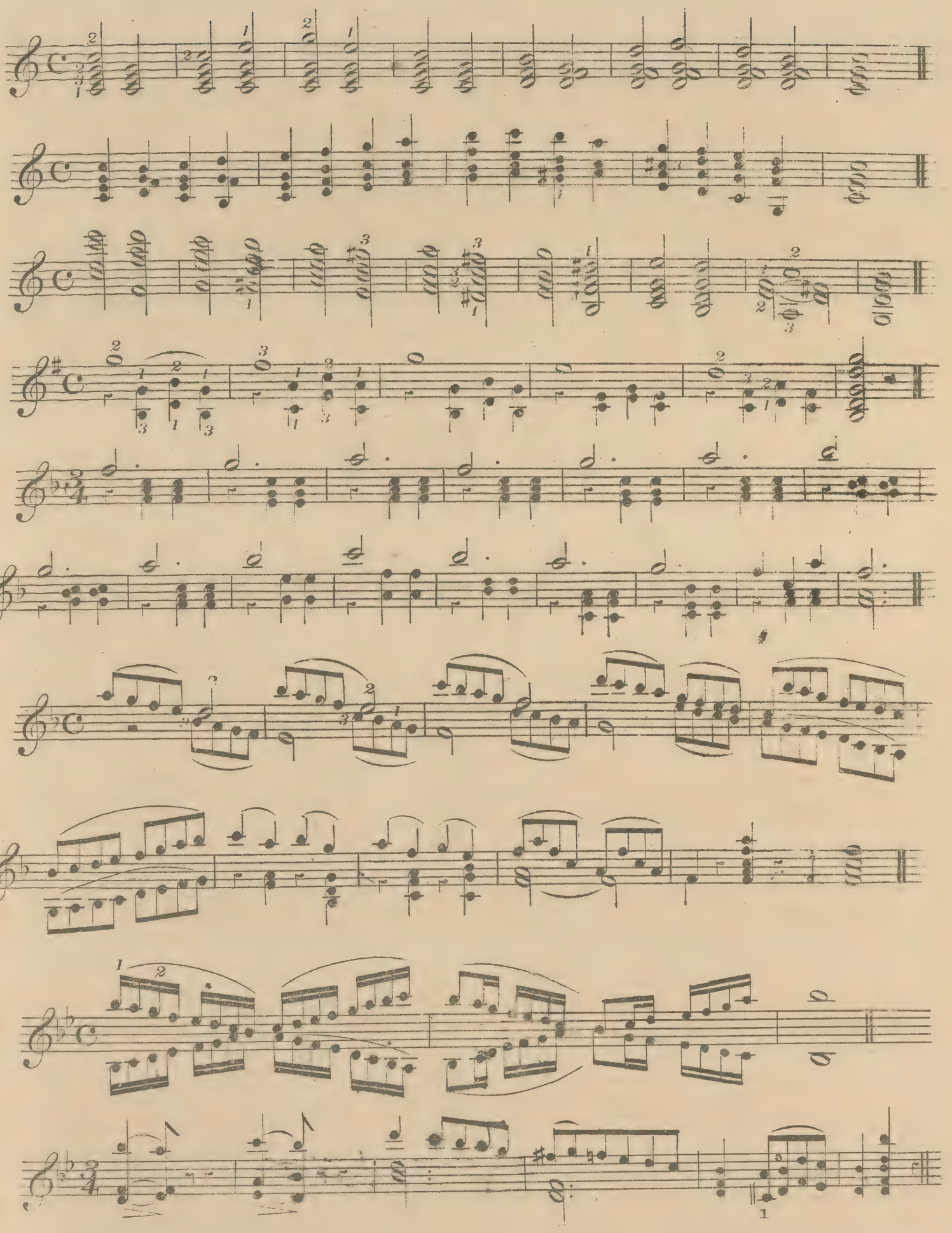


The direction of the bellows in this last Exercise should only occur at the beginning of each bar and not on any account in the middle.

EXERCISES IN THIRDS, SIXTHS AND OCTAVES.



R.C.



Andante.

dolce.

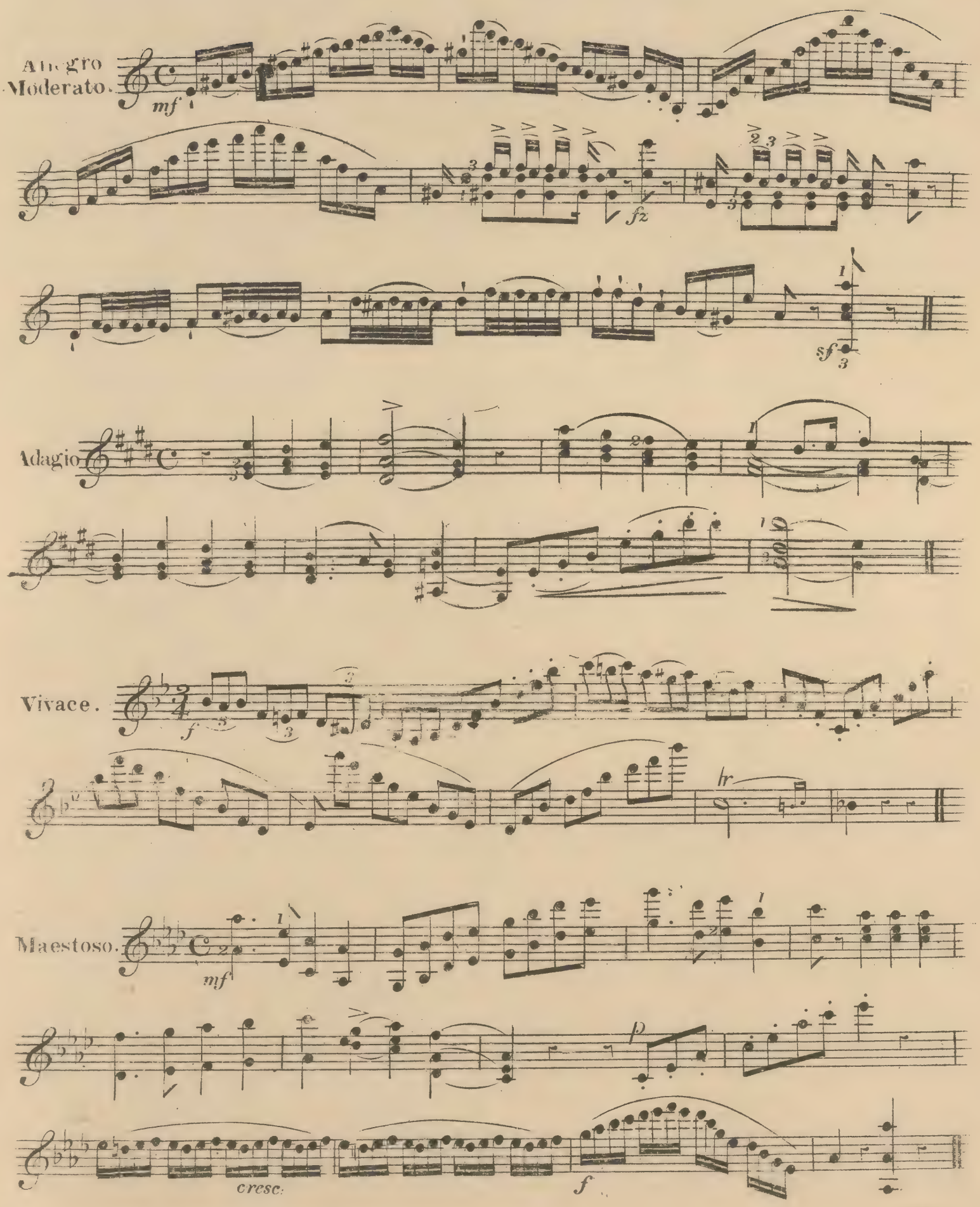
leggiero

Allegro.

Presto

ff

R.C.


Allegro Moderato.
mf
fz
sf
Adagio
Vivace.
f
hr
Maestoso.
mf
p
cresc.
f

ITALIAN AND OTHER WORDS used in MUSIC.

Adagio, Very slow and expressive.
Ad libitum, Without strict attention as to time.
Affettuoso, With tenderness.
Agitato, With emotion.
Allegro, Quick and lively.
Allegretto, Not so quick as **Allegro**.
Al segno, Return to the sign 𝄋.
Amoroso, Softly, tenderly.
Andante, Rather slow.
Andantino, Not so slow as **Andante**.
Assai, Very; as **Allegro assai**, Very quick.
A tempo, In time.
Brio, Spirit; **Con brio**, With spirit, quick.
Brillante, In a brilliant style.
Bis, Twice.
Cadenza, An extemporaneous embellishment.
Calando, Gradually slower and softer.
Cantabile, In a singing style.
Coda, A part added by way of conclusion.
Crescendo, Gradually louder.
Da Capo, Begin again; return to the commencement.
Decrescendo, **Diminuendo**, Gradually softer.
Duo, *or* **Duetto**, A piece for two performers.
Espressivo, *or* **Con Espressione**, With expression.
Fine, The end.
Finale, The last movement.
Forte, Loud; usually marked *f.* *or* *for.*
Fortissimo, Very loud; marked *ff.* *or* *for.*
Forzando, *or* **Sforzando**, Forcing; playing a note louder than others in the same passage.
Fuoco, Fire; **Con fuoco**, With fire.
Furioso, With great energy.
Giusto, Exact; **Tempo giusto**, exact time.
Grazioso, Gracefully.
Gustoso *or* **Con gusto**, With taste.
Largo, Very slow.
Larghetto, Not so slow as **Largo**.
Legato, Smoothly.
Lento, Very slow.
Loco, To play the notes as written, after a passage played an octave higher than written.

Ma, But; *as*
Ma non troppo Allegro, But not very quick.
Ma non troppo Lento, But not very slow.
Maestoso, Majestic.
Mancando, Diminishing the tone.
Meno, Less; **Meno allegro**, Not so quick.
Mezzo, Half; **Mezzo forte**, Rather loud.
Minuetto, A slow movement in triple time.
Moderato, Moderate time.
Molto, Very; **Molto adagio**, Very slow.
Morendo, Causing the sounds to die away.
Moto, *or* **Con moto**, With vivacity.
Non, Not *as*
Non troppo allegro, Not very quick.
Obligato, A part that cannot be omitted.
Ottava, *or* 8va, To play an octave higher.
Pastorale, Pastoral.
Perdendosi, Softening the tone.
Piano, Soft; **Pianissimo**, Very soft.
Più, More
Più presto, Quicker.
Poco, *or* **Un poco**, A little.
Polacca, **Polonaise**, A Polish air.
Pomposo, Grand.
Presto, Very quick
Prestissimo, The quickest time.
Rallentando, **Ritardando**, Gradually slower.
Rinforzando, Gradually louder
Risoluto, Resolute, bold.
Scherzando, Playfully.
Senza, Without. *as*
Senza replica, Without repeating.
Segue, It follows or continues.
Slentando, Gradually slower.
Sostenuto, Sustain the sound.
Spiritoso, With spirit.
Staccato, Short and distinct.
Tema, A subject or air.
Volti subito, Turn over quickly.
Vivace, With life, spirit.

R.C.

HENRY FARMER'S

NEW

VIOLONCELLO

SCHOOL.

B. OF E. CANCELLED OCT. 1914

Ent. Sta. Hall.

Price 4/-

London,
JOSEPH WILLIAMS, 24, BERNERS STREET. W.
AND
123, CHEAPSIDE, E.C.

6. 2. 72.

Vernon 1634 G
D 2650/5

HENRY FARMER'S

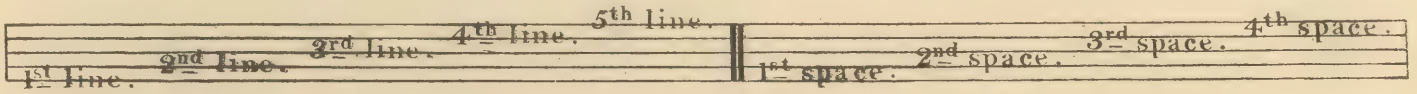
VIOLONCELLO SCHOOL

RUDIMENTS OF MUSIC.

Musical Sounds are represented by certain characters called *Notes*.

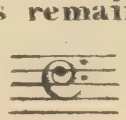
These Notes are Seven in number, and are named after the first seven letters of the Alphabet, A. B. C. D. E. F. G. —

They are written on five parallel Lines, and in their Spaces, which together form a *Staff* or *Stave*.



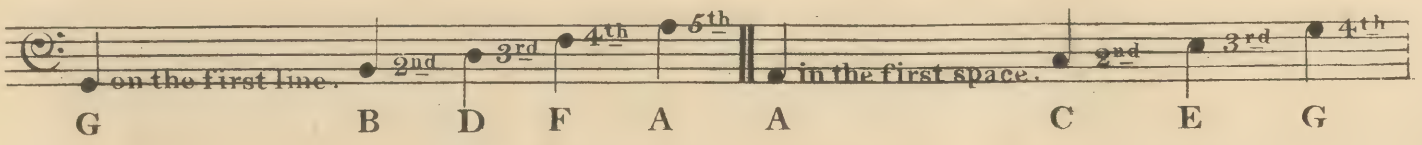
The name and pitch of a Note are decided by a character termed a Clef, placed at the beginning of the Stave.

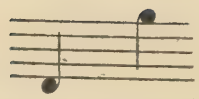
In music for the Violoncello, three Clefs are made use of, viz: the Bass or F Clef; the Tenor or C Clef; and the Treble or G Clef. —

The Bass Clef is principally used and therefore should be learned first, the others remaining to be explained as the Pupil progresses. It is written thus,  on the 4th line and gives to every Note on that line the name of F.

In the Bass Clef the lines and spaces of the Stave are named as follow

Notes on the Lines. Notes in the Spaces.

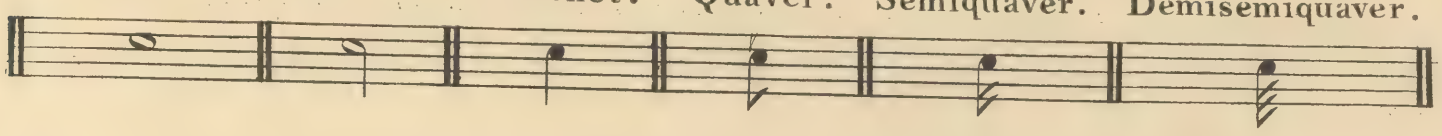


Two other Notes are obtained thus,  and others higher and lowe by means of additional small lines called *Ledger lines* placed above and below the Stave.

The Pitch of a note is known by its position on the Stave but the *duration* of a note depends upon its *form*.

There are Six different forms or sorts of Notes. viz.

Semibreve. Minim. Crotchet. Quaver. Semiquaver. Demisemiquaver.



The following Table will show the relative value and duration of the Notes.

One Semibreve is equal in length to

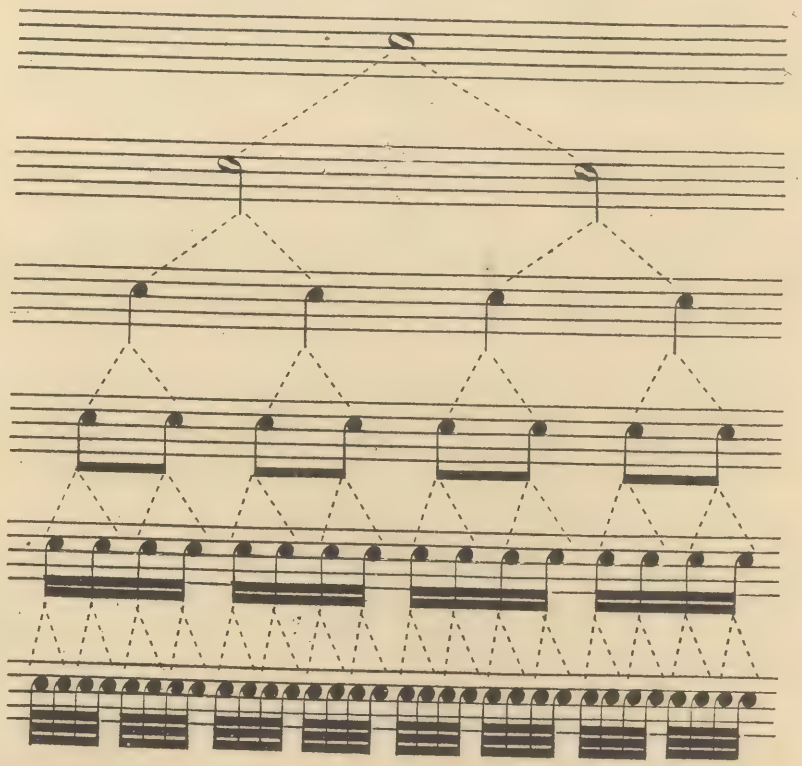
Two Minims, or

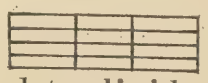
Four Crotchets, or

Eight Quavers, or

Sixteen Semiquavers, or

Thirty two Demisemiquavers.



Every piece of Music is divided into equal portions by lines drawn across the Stave, thus  these lines are called *Bars*. Double bars thus are used to divide tunes or pieces into different parts or strains. —

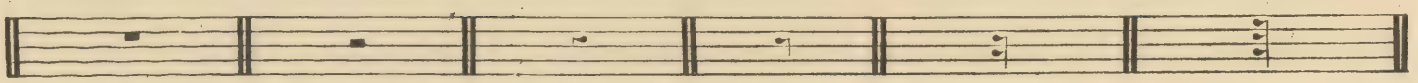
The *Sharp* marked thus ♯ raises the Note before which it is placed a *Semitone*.

The *Flat* marked thus ♭ lowers the Note before which it is placed a *Semitone*.

The *Natural* marked thus ♮ restores any Note that has been previously altered by a Sharp or Flat to its original state

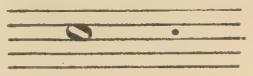
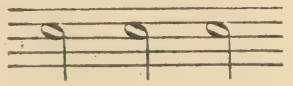
RESTS.

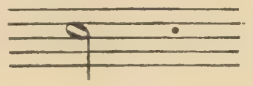
Semibreve. Minim. Crotchet. Quaver. Semiquaver. Demisemiquaver.

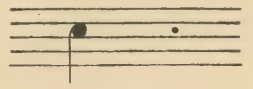


Under the 4th line. Upon the 3rd line. Turns to the right. Turns to the left. 2 Strokes to the left. 3 Strokes to the left.

A Dot placed after a Note makes it half as long again; thus,

A Semibreve dotted  is as long as 

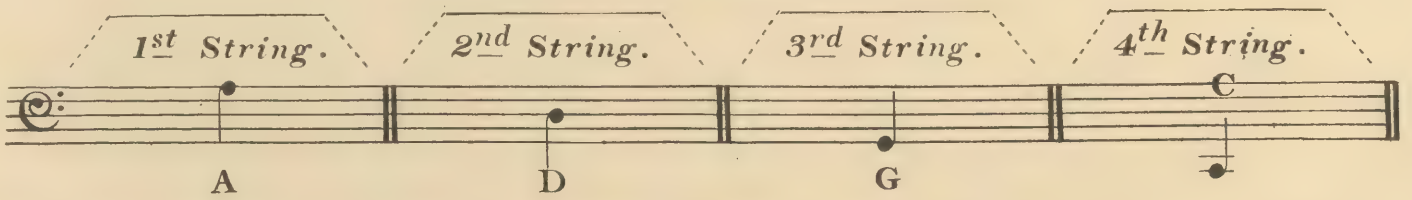
A Minim dotted  is as long as

A Crotchet dotted  is as long as

&c. &c.

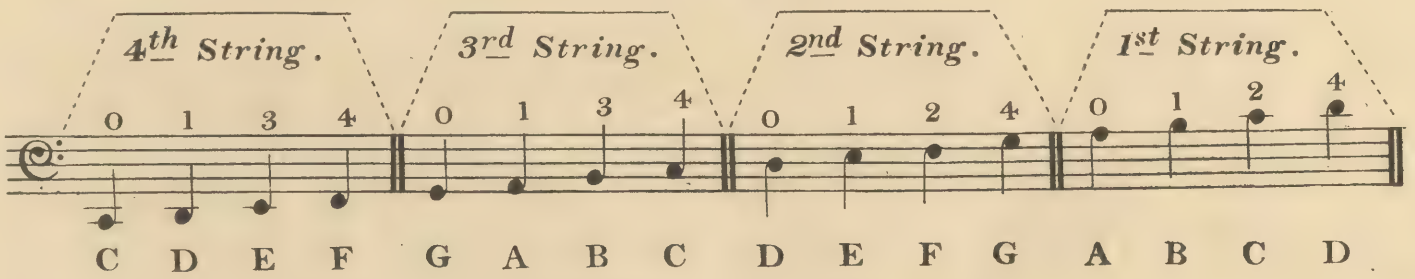
The Violoncello has Four Strings, the 1st or thinest is A; the 2nd D, the 3rd G, the 4th C, and written as follows.

OPEN STRINGS.



Other Notes are formed upon each String by placing different fingers upon them, as may be seen in the following Example, which shows the *names* of the notes, what *strings* they are upon, and what *fingers* to put upon the Strings.

GAMUT.



Other Notes much higher are used in Violoncello Music, but it is advisable not to trouble the Pupil with these at present, it being much better to learn them by degrees as they occur in the Lessons. —

MANNER OF HOLDING THE VIOLONCELLO.

The Violoncello is held between the legs, the Edge of the Belly (or front part) to rest on the Calf of the right leg, and the Edge of the Back to rest on the left leg, and the Instrument must be held sufficiently high so as to keep the Bow from touching the left knee. —

POSITION OF THE LEFT HAND.

Place the thumb at the back of the Neck, then place the *1st* finger on the note E on the second string, the *2nd* finger on F, and the *4th* finger on G; when the fingers are upon these notes the thumb should be between the *1st* and *2nd* fingers, taking care not to *press* the back of the neck too much with the thumb, and the fingers must be well rounded, so as to be able to play upon one string without touching the others and fall down upon the strings like little hammers.

MANNER OF HOLDING THE BOW.

The Bow is to be held between the fingers and thumb, the fingers touching the hair, and the thumb opposite the second and third fingers; the bow should be placed on the strings near to the Bridge and drawn firmly backwards and forwards parallel with the bridge.

MANNER OF PLAYING THE VIOLONCELLO.

The fingers of the left hand must be pressed down very firmly on the strings in order to produce a good tone, and great care must be taken in placing the *ends* of the fingers upon the strings and not to let them lie flat upon them.

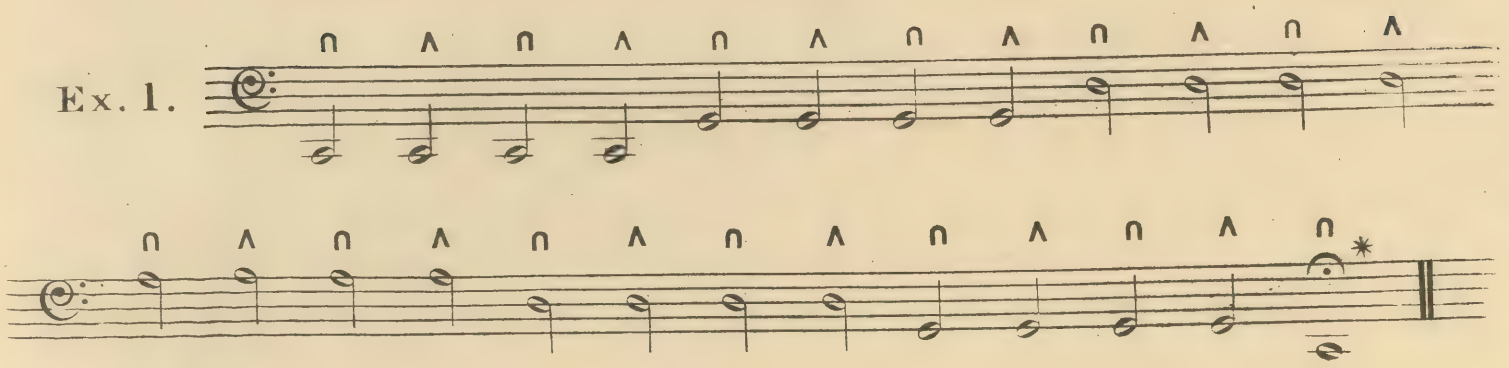
GENERAL REMARKS.

When the Pupil has fixed the Violoncello and Bow in their right position, he may practise the following Exercises slowly, and with *firm* long bows; keeping the *top* part of the arm still, except, when the Bow is changed from one string to another, then the Elbow is lowered or raised according to the string played upon, but all motion of the bow should proceed from the Wrist and Elbow.

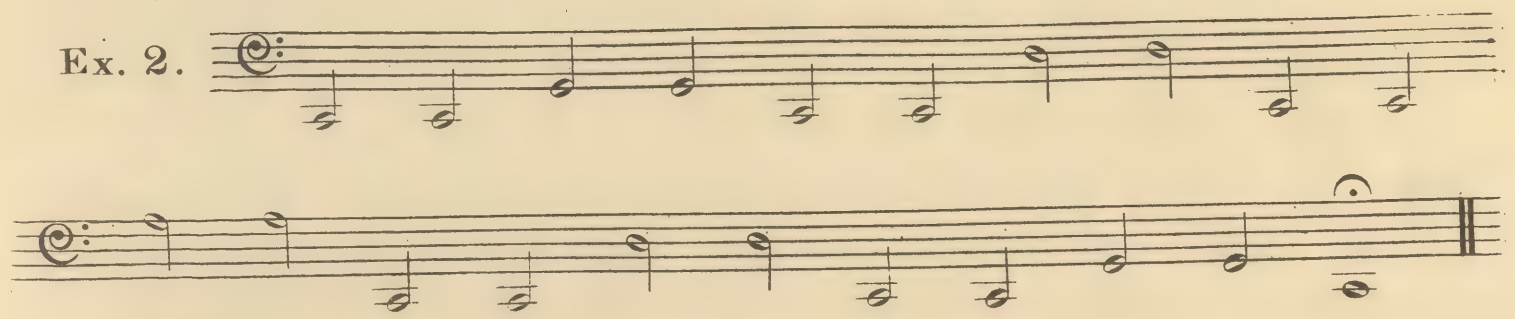
This ∩ signifies a *down* bow, and ∧ an *up* bow.

EXERCISES FOR THE OPEN STRINGS.

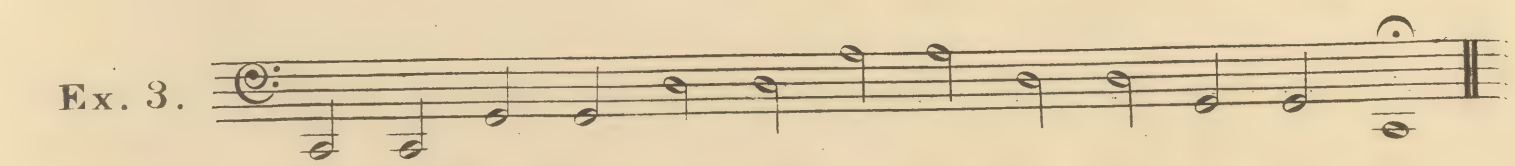
Ex. 1.



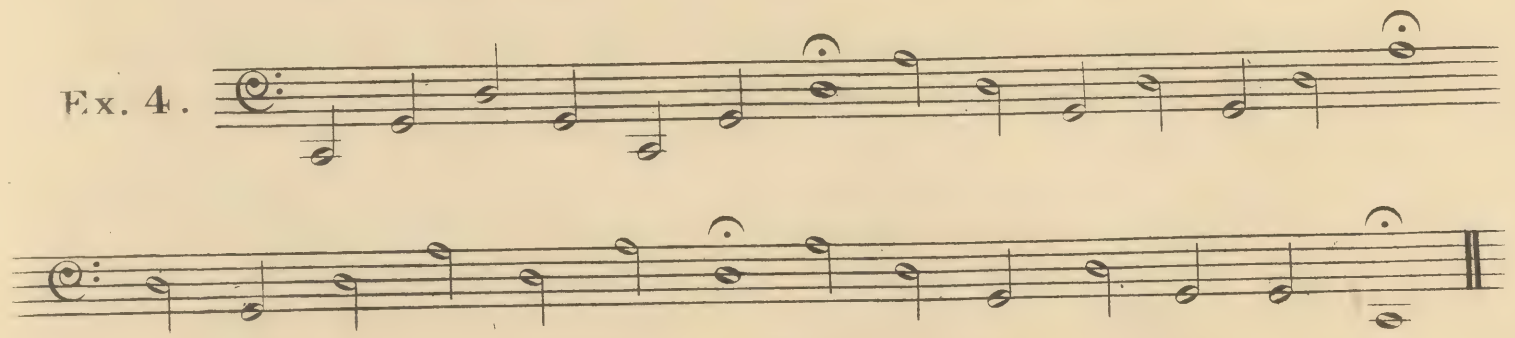
Ex. 2.



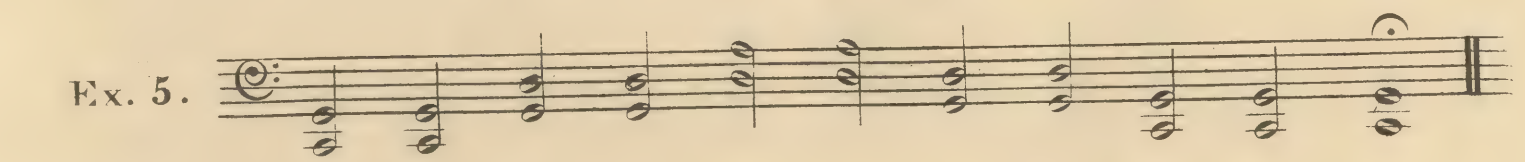
Ex. 3.



Ex. 4.



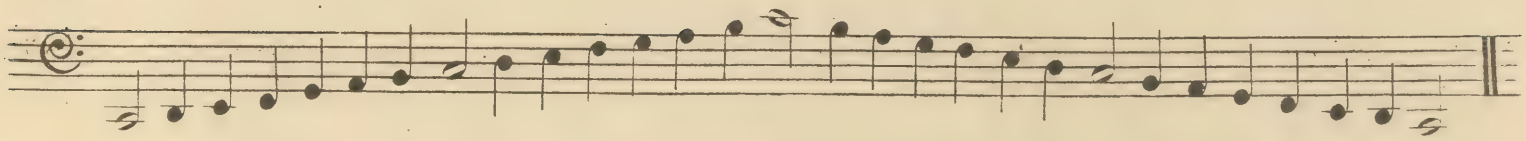
Ex. 5.



Great care must be taken to make good firm Notes, using the full length of the Bow to each note.

* This sign 𝄐 signifies a Pause.

SCALE of C. (The Natural Key without Flats or Sharps.)



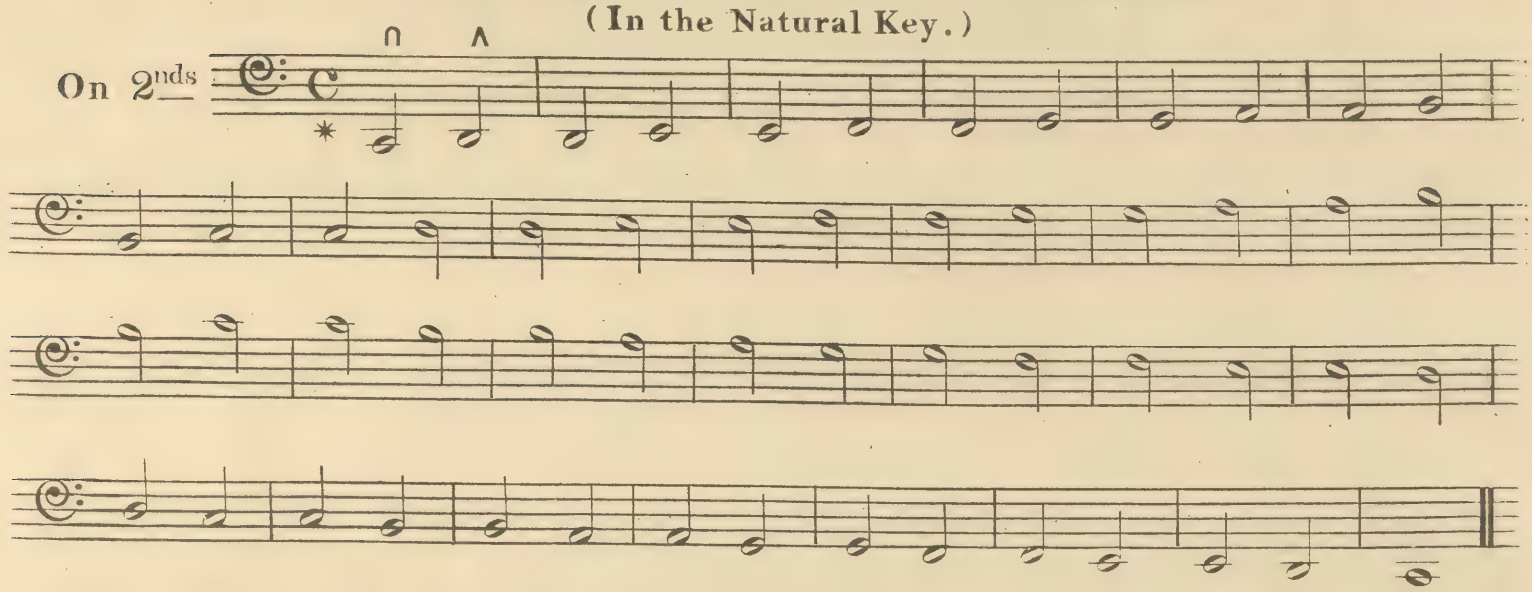
0 1 3 4 0 1 3 4 0 1 2 4 0 1 2 1 0 4 2 1 0 4 3 1 0 4 3 1 0

If a piece commences with a full bar the first note must be played with a down bow, but if there be a start or leading note it must be taken with an up bow.

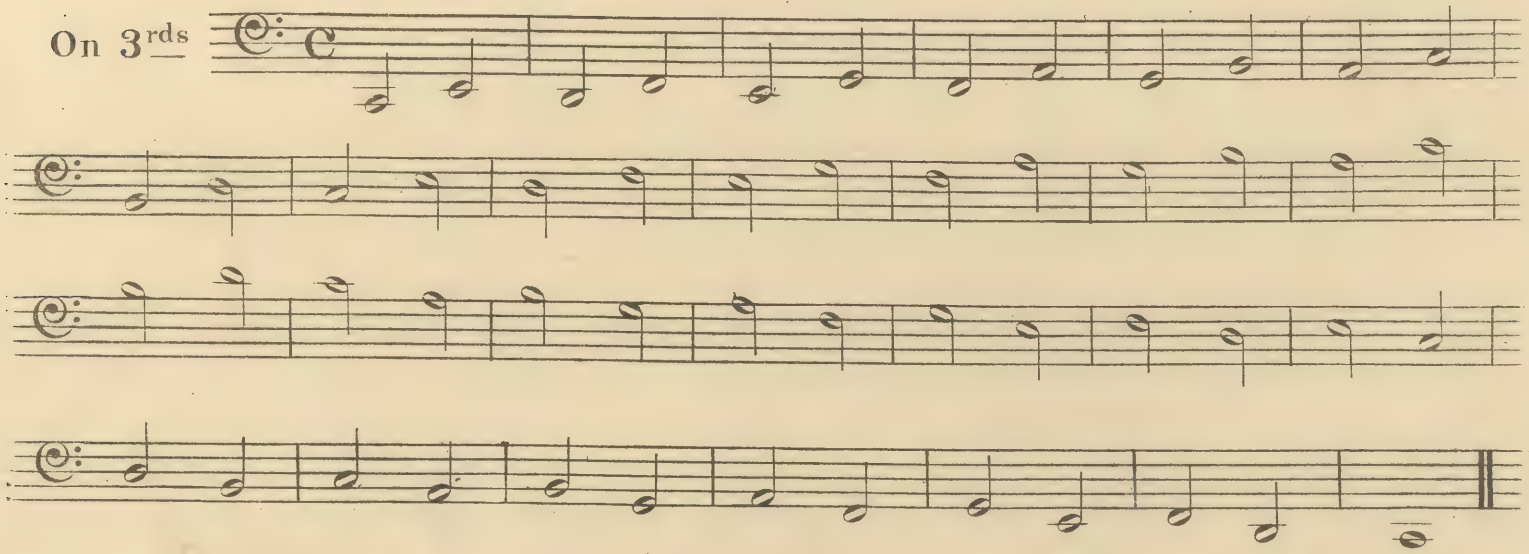
EXERCISES UPON THE INTERVALS.

(In the Natural Key.)

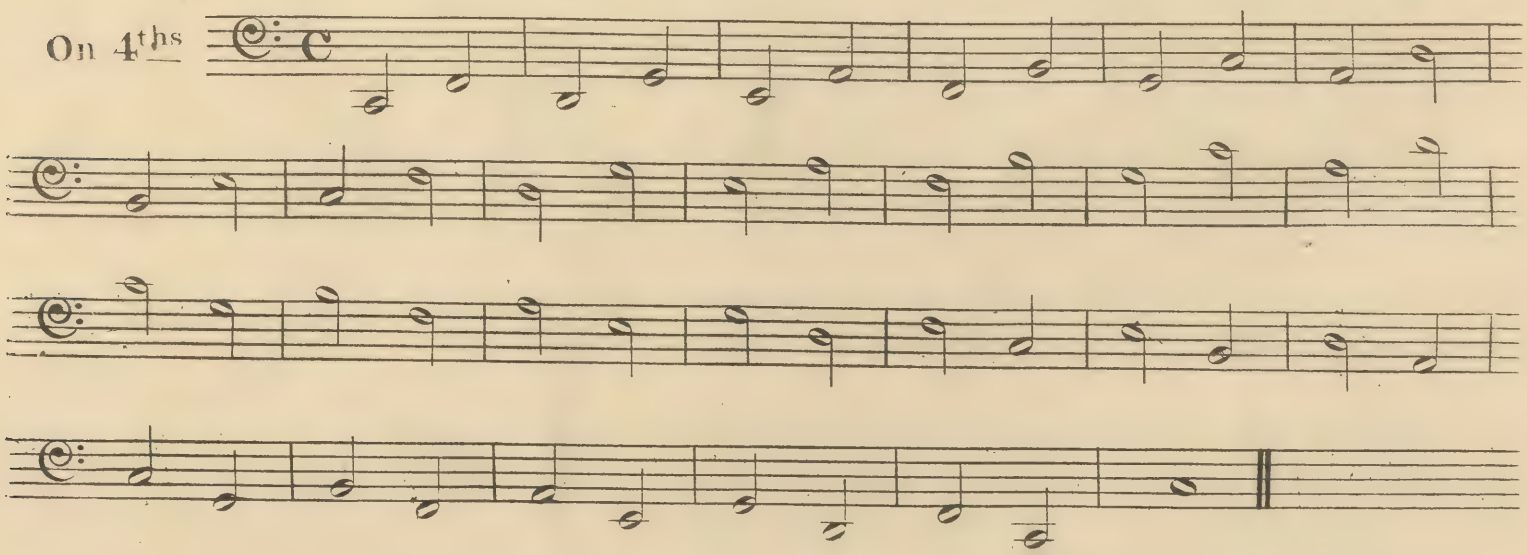
On 2nds



On 3rds

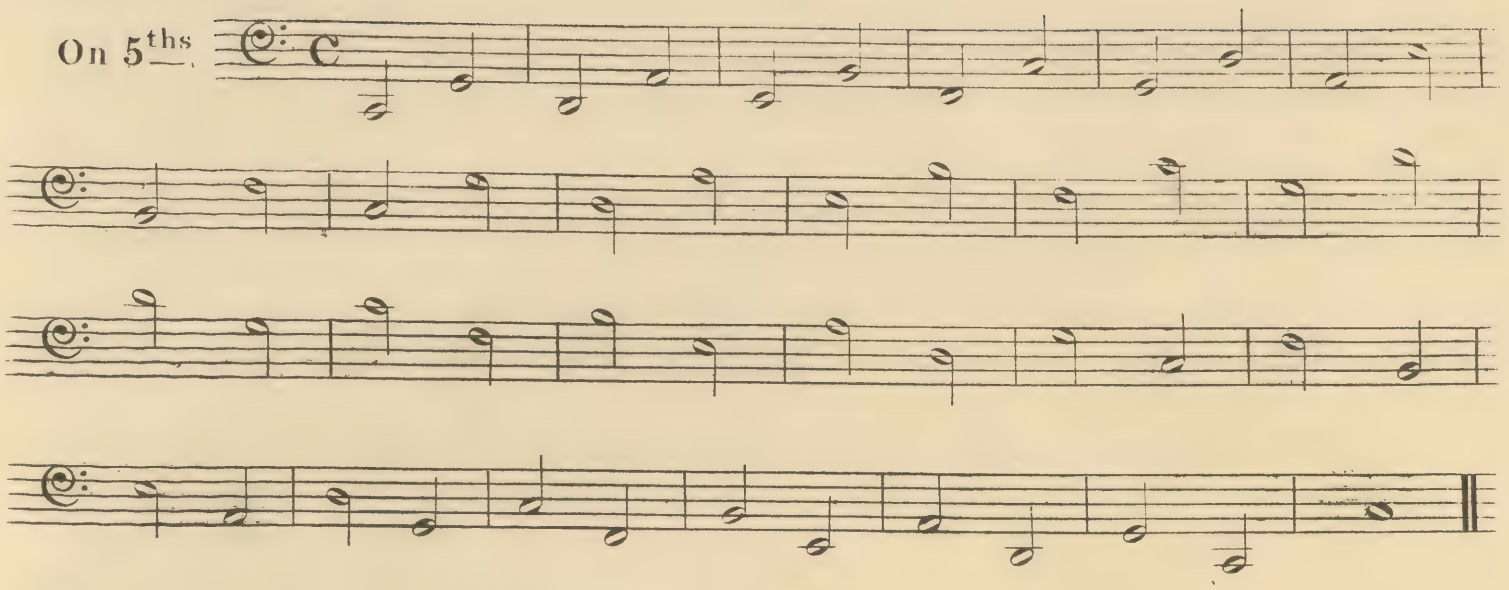


On 4ths

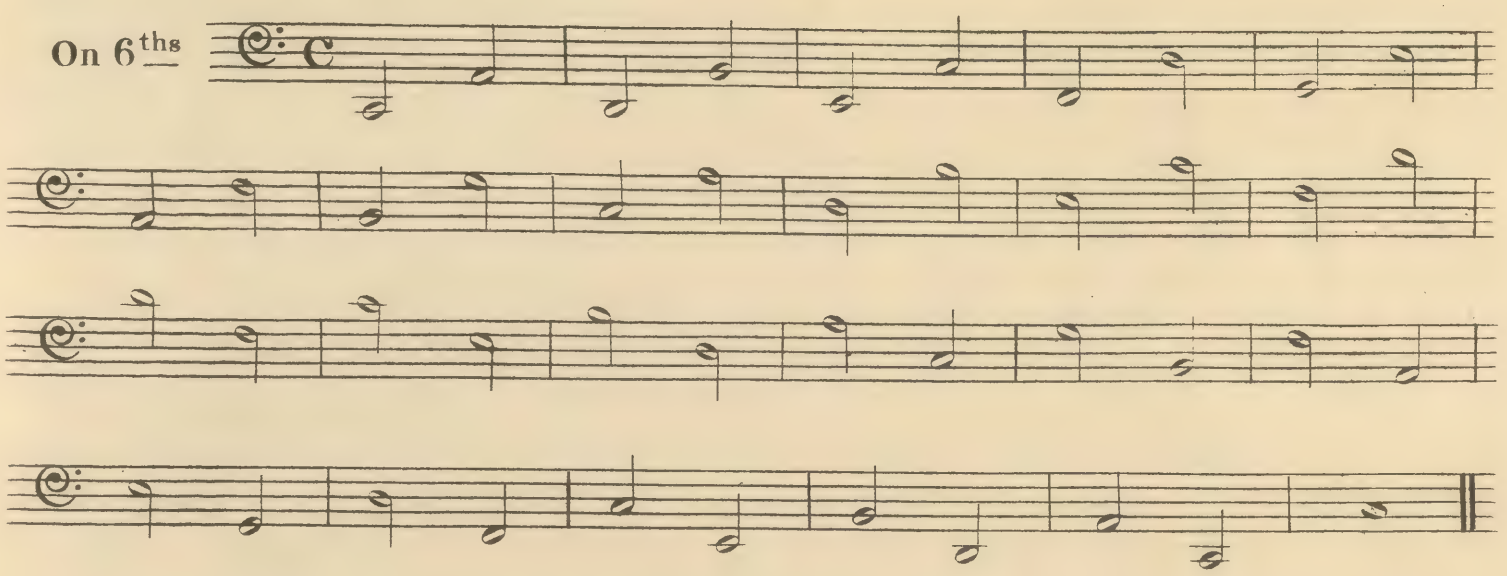


* Common Time of 4 Crotchets in a bar.

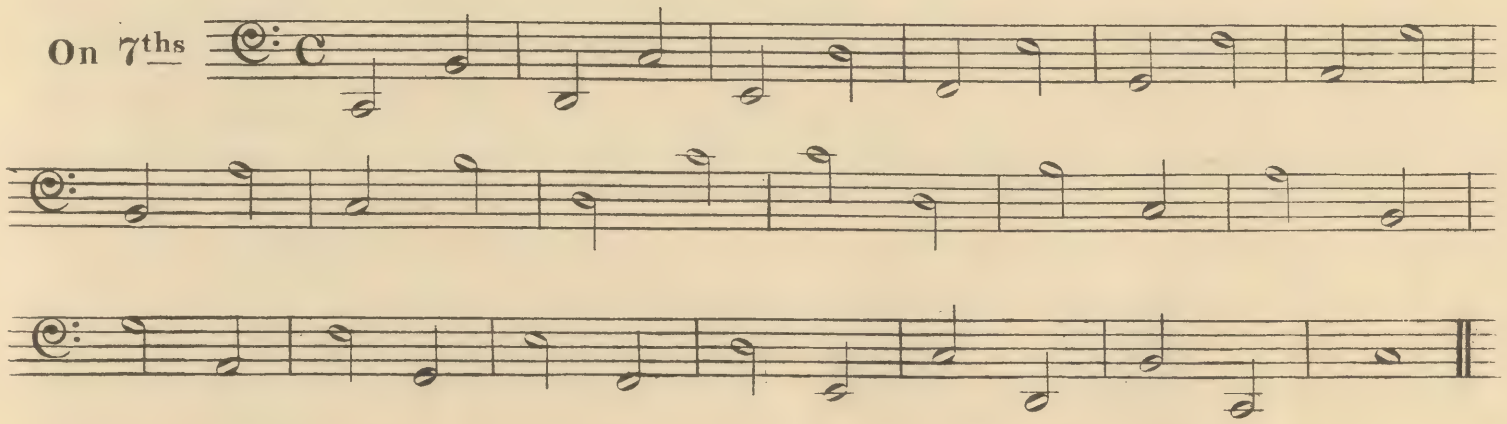
On 5ths



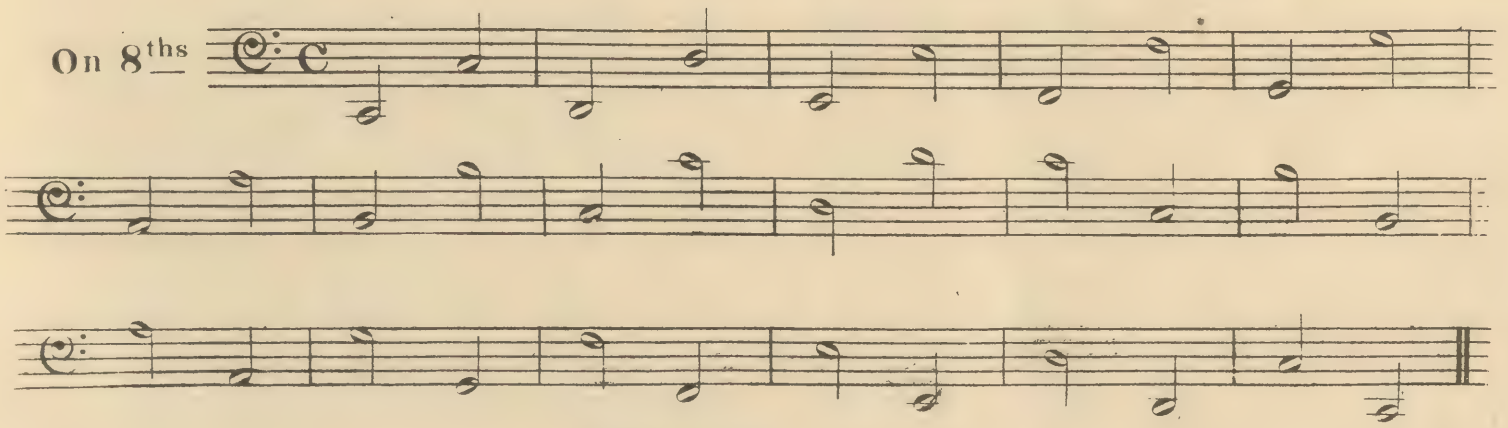
On 6ths



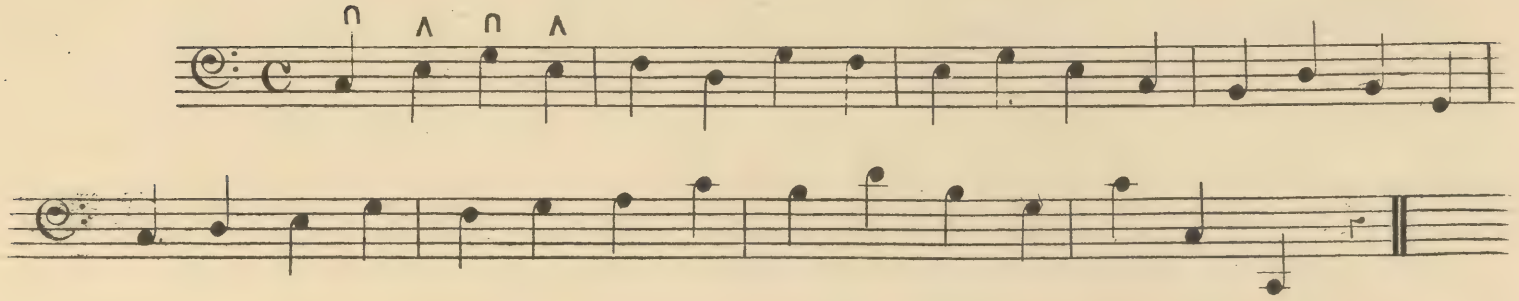
On 7ths



On 8ths

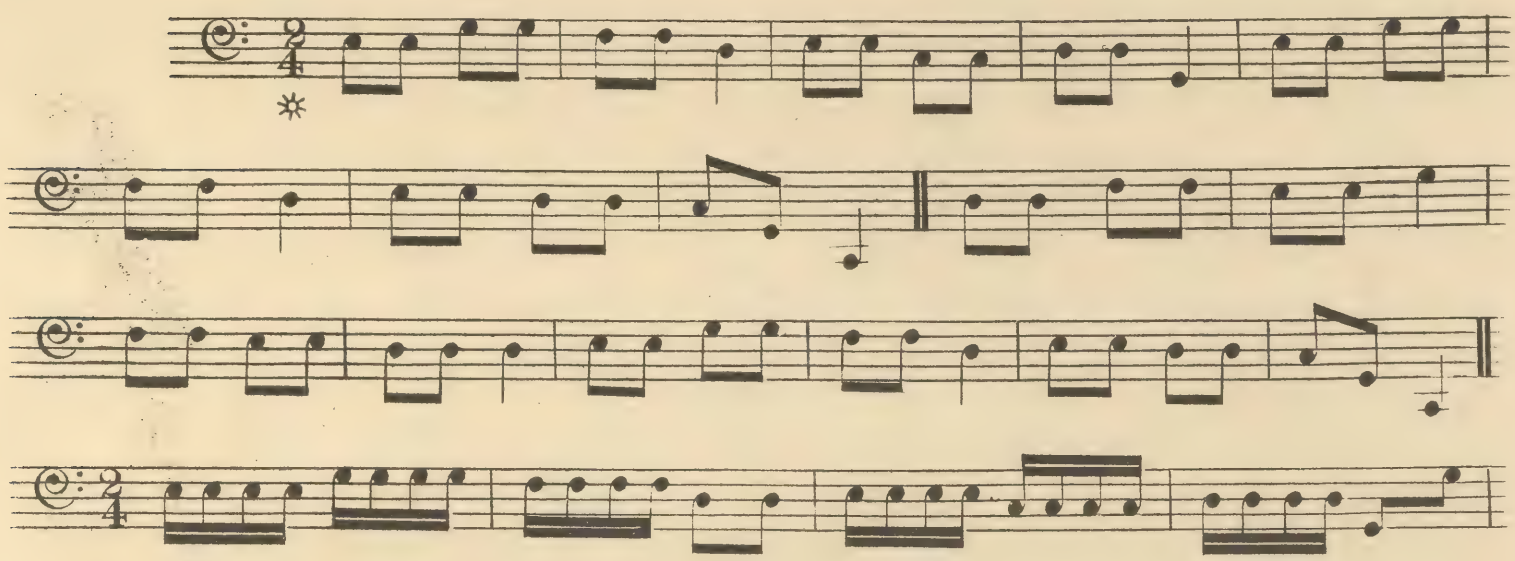


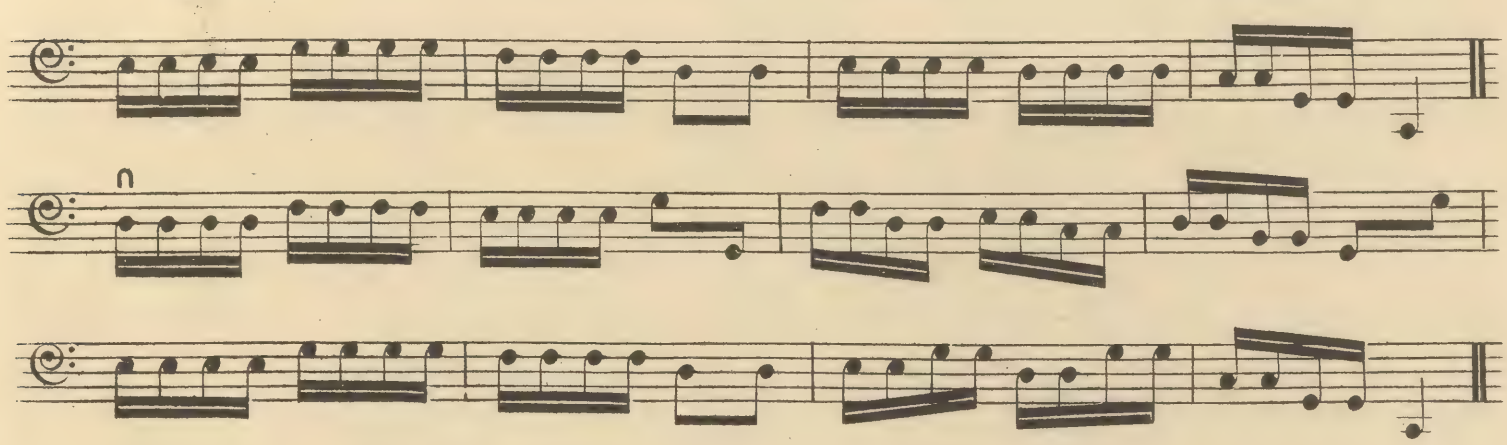
EXERCISE UPON VARIOUS INTERVALS.



AIR.

* *Andante.*

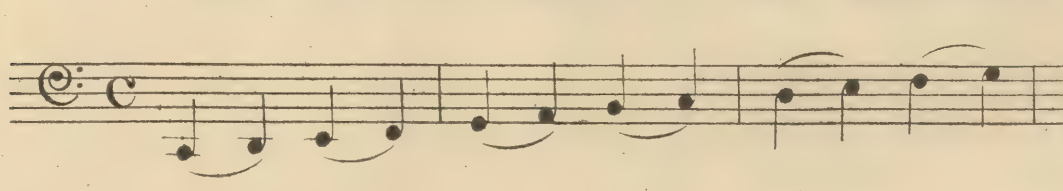




The curved line ⁀ is called a *Slur*, and when placed over two or more notes they are to be played with *one* bow by changing the fingers while the *Bow* is moving across the strings.

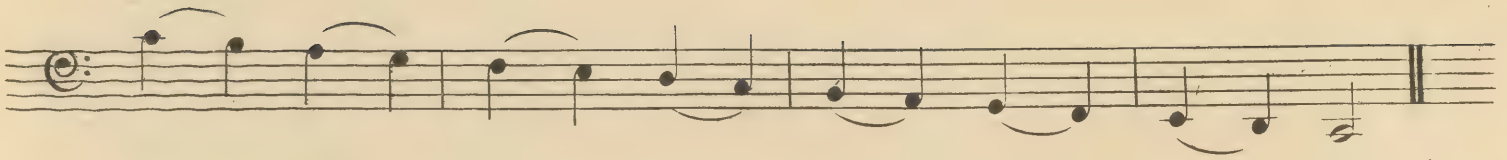
VARIOUS EXERCISES ON BOWING.

Ex. 1.

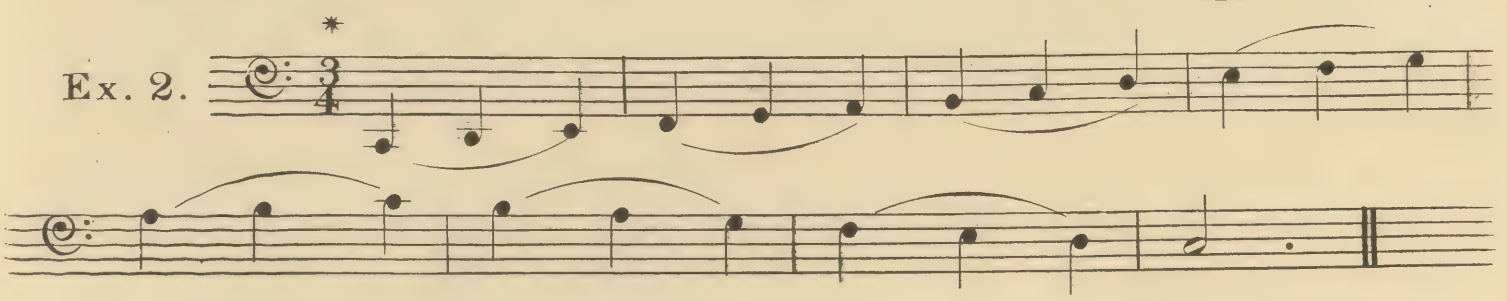


* See list of Musical Terms at the end.

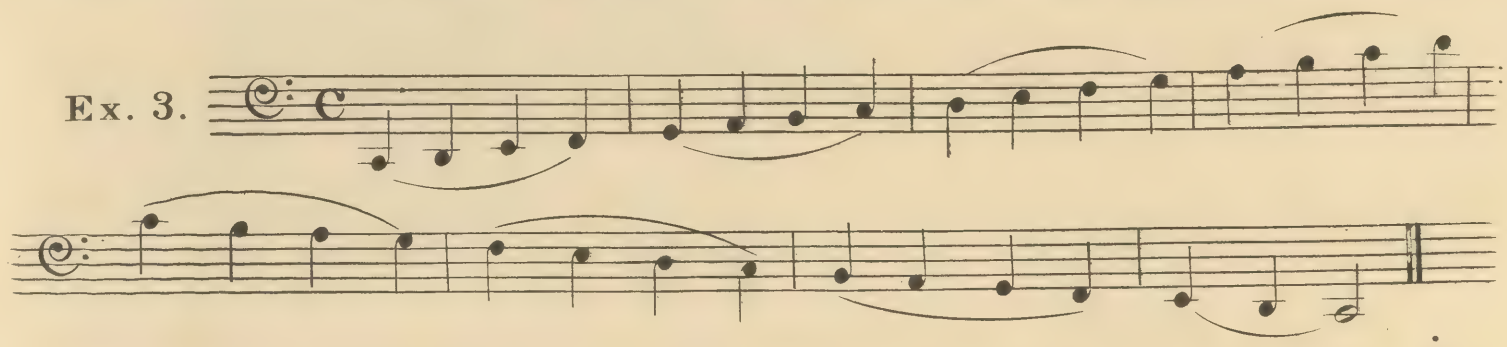
✲ $\frac{2}{4}$ means the half (or two fourths) of Common Time.



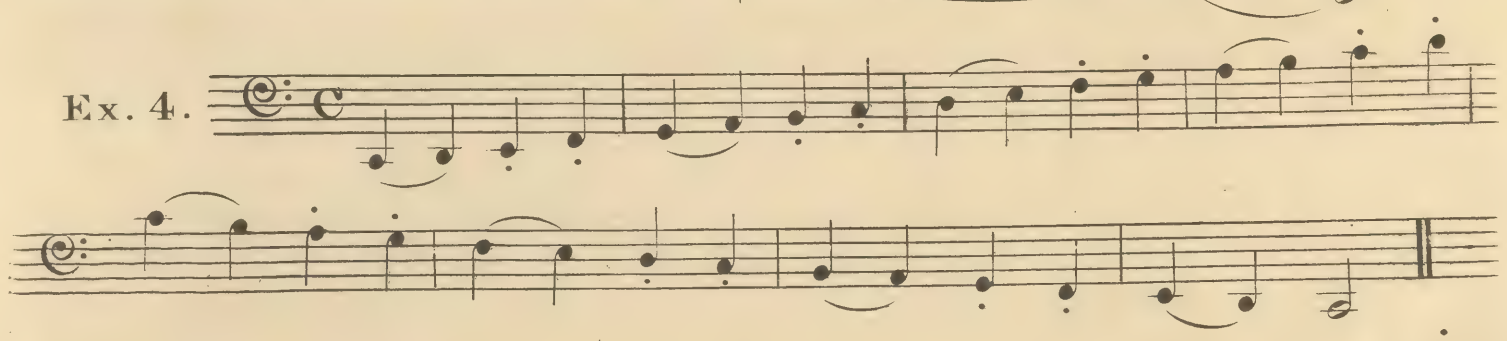
Ex. 2. *



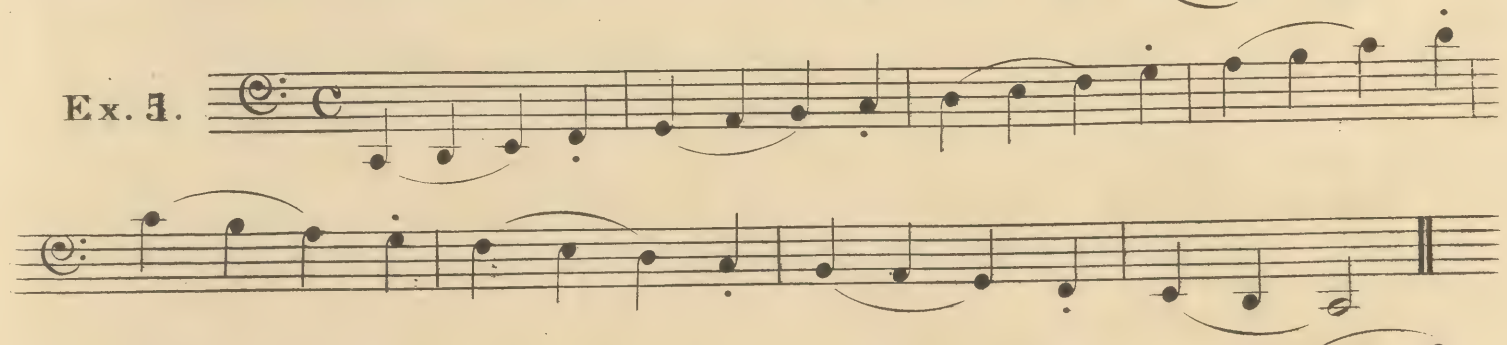
Ex. 3.



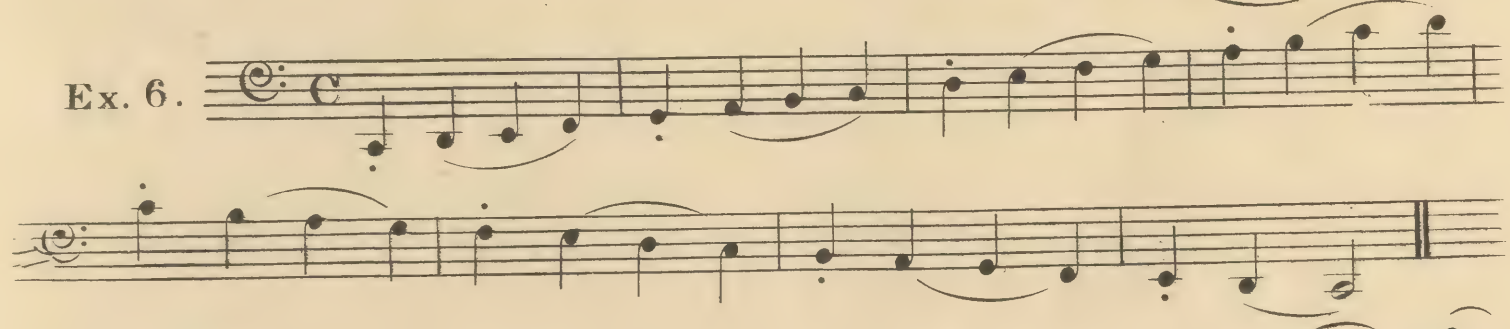
Ex. 4.



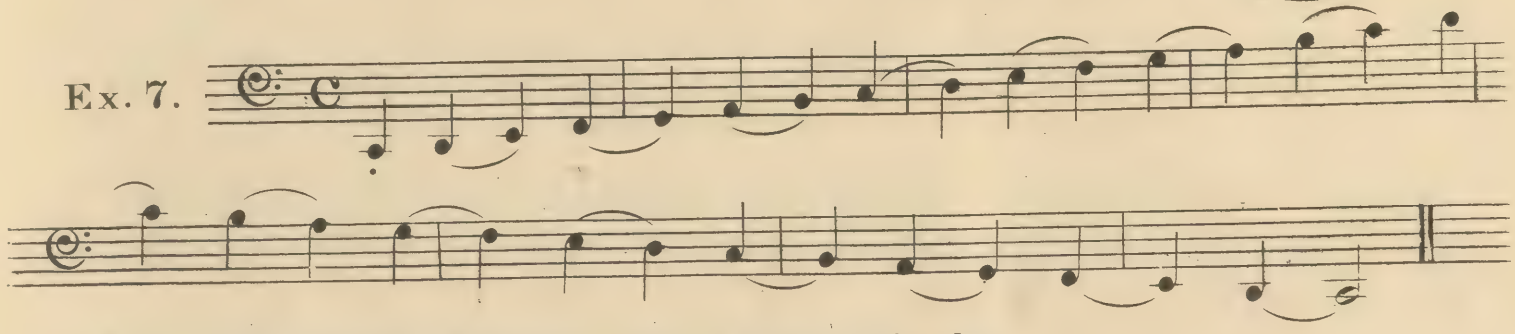
Ex. 5.



Ex. 6.



Ex. 7.

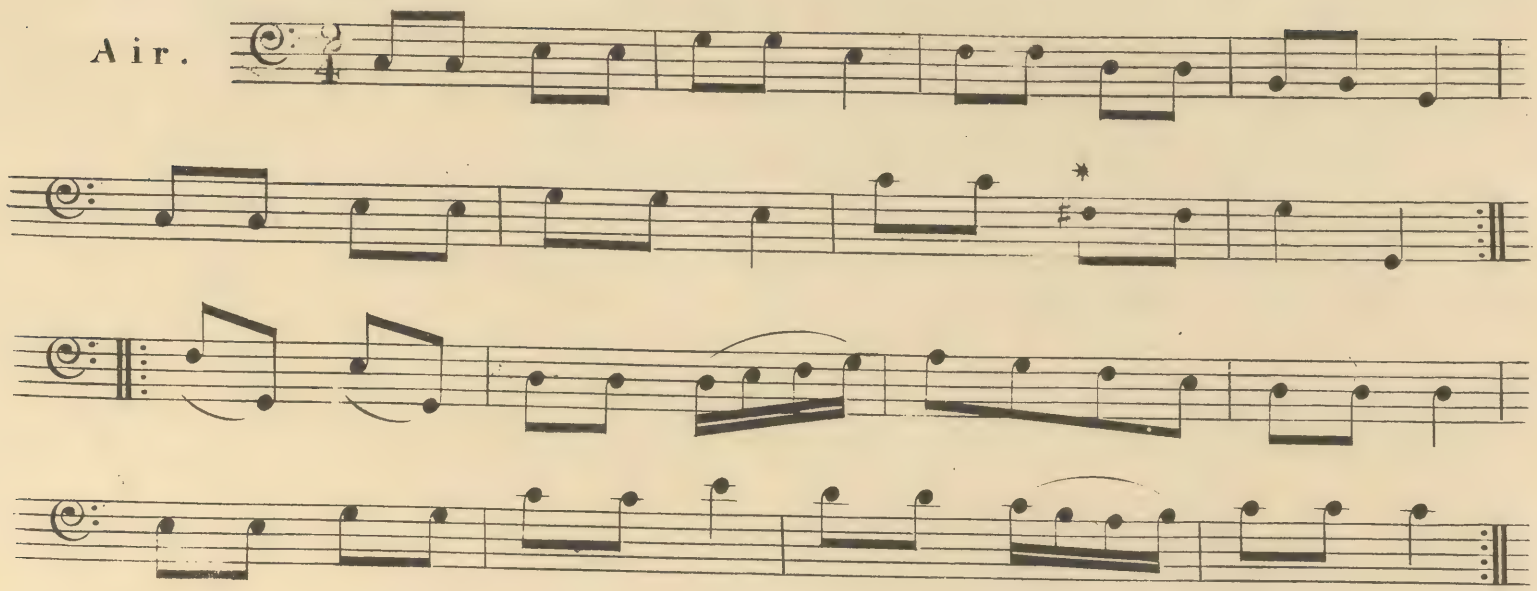


* $\frac{3}{4}$ means three fourths of Common Time, 3 Crotchets in a bar.

HAYDN'S SURPRISE.

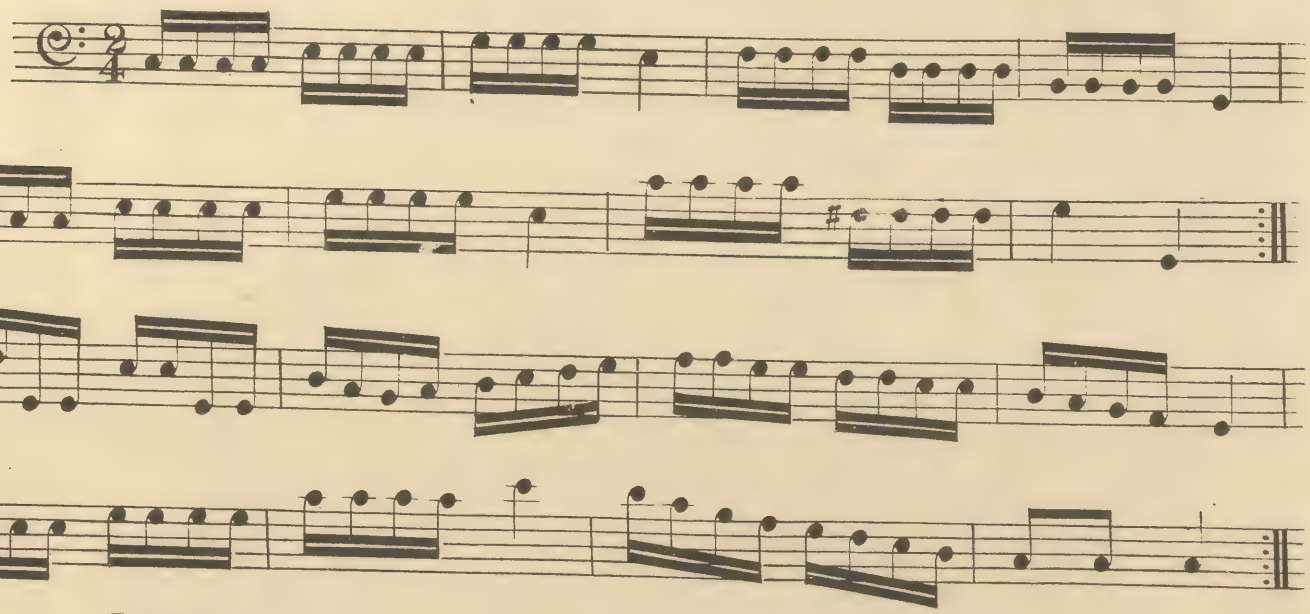
Andante.

Air.



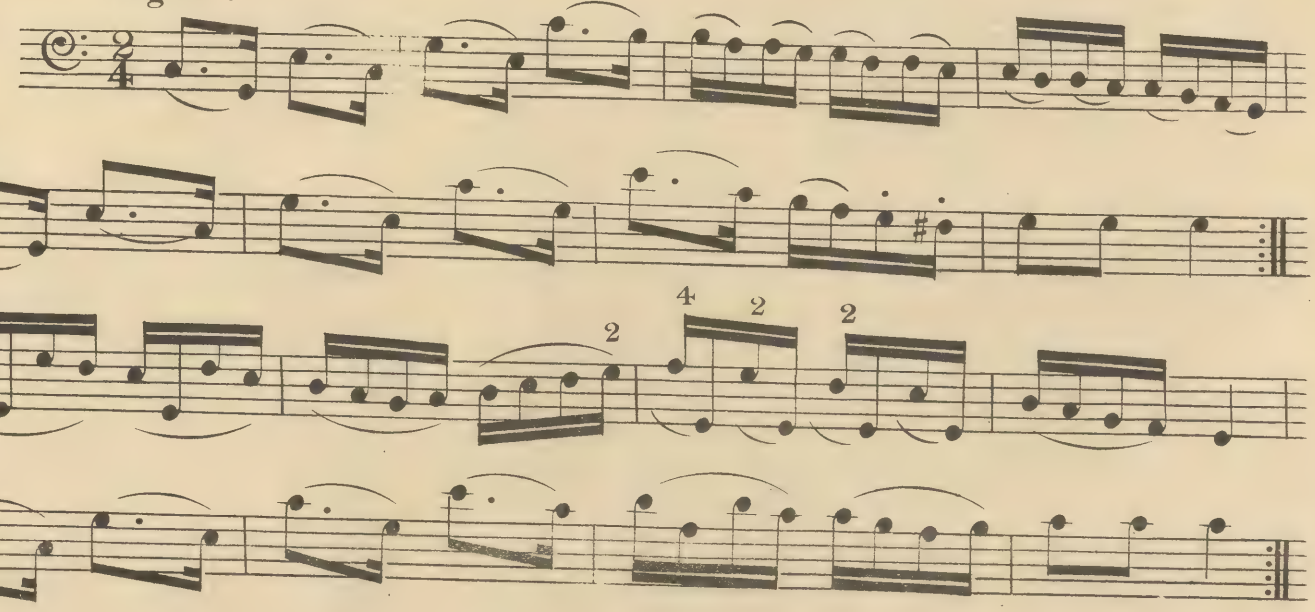
Staccato.

Var. 1.



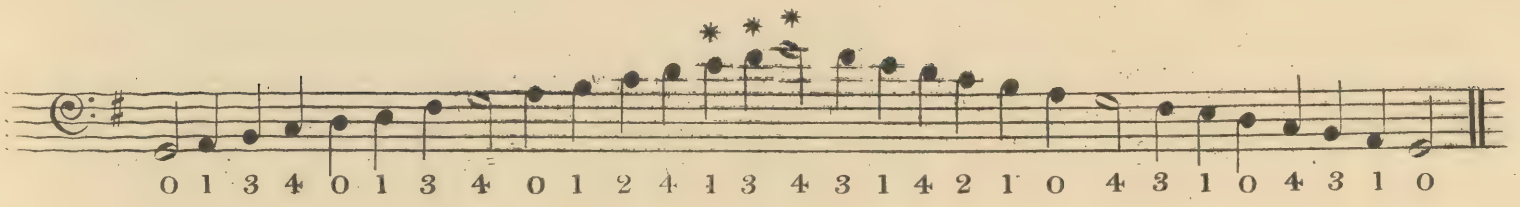
Legato.

Var. 2.

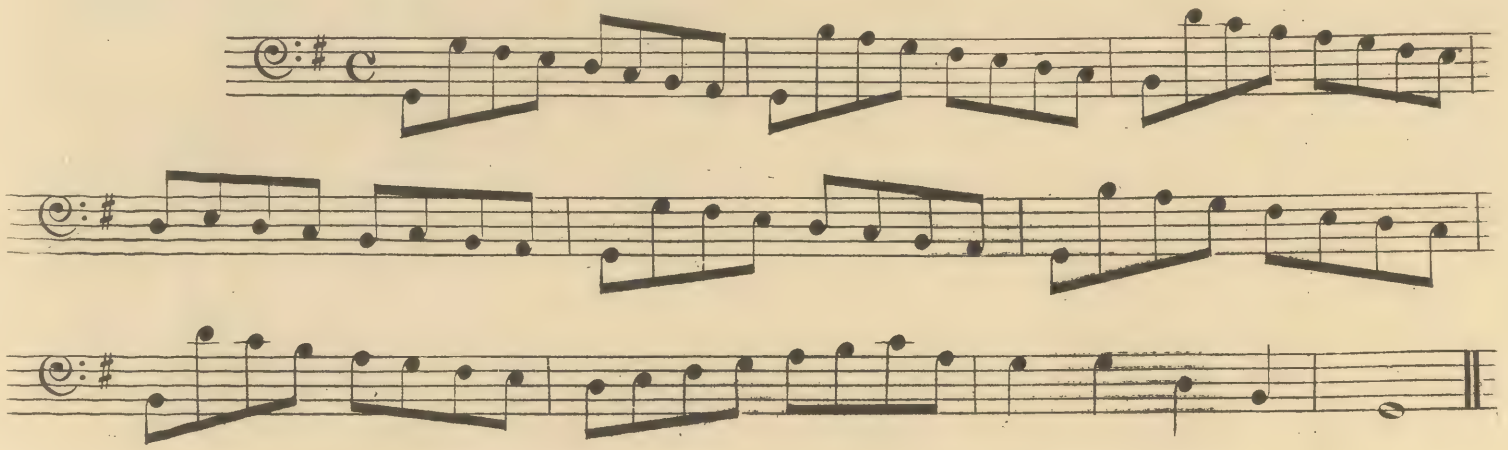


* This F being raised half a note by an accidental Sharp must be made with the 3rd finger.

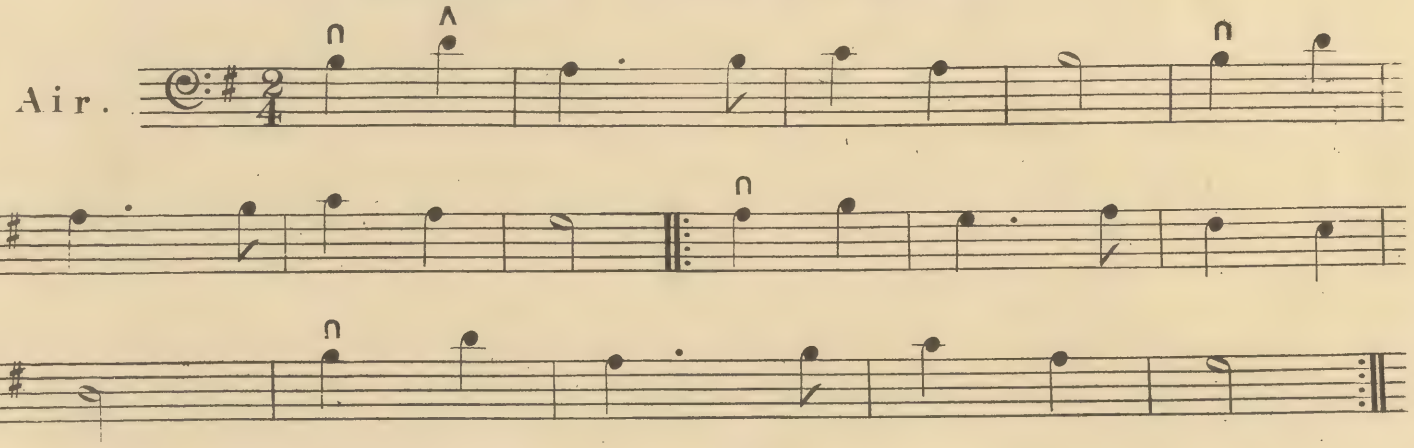
SCALE of G. (The F's to be made Sharp.)



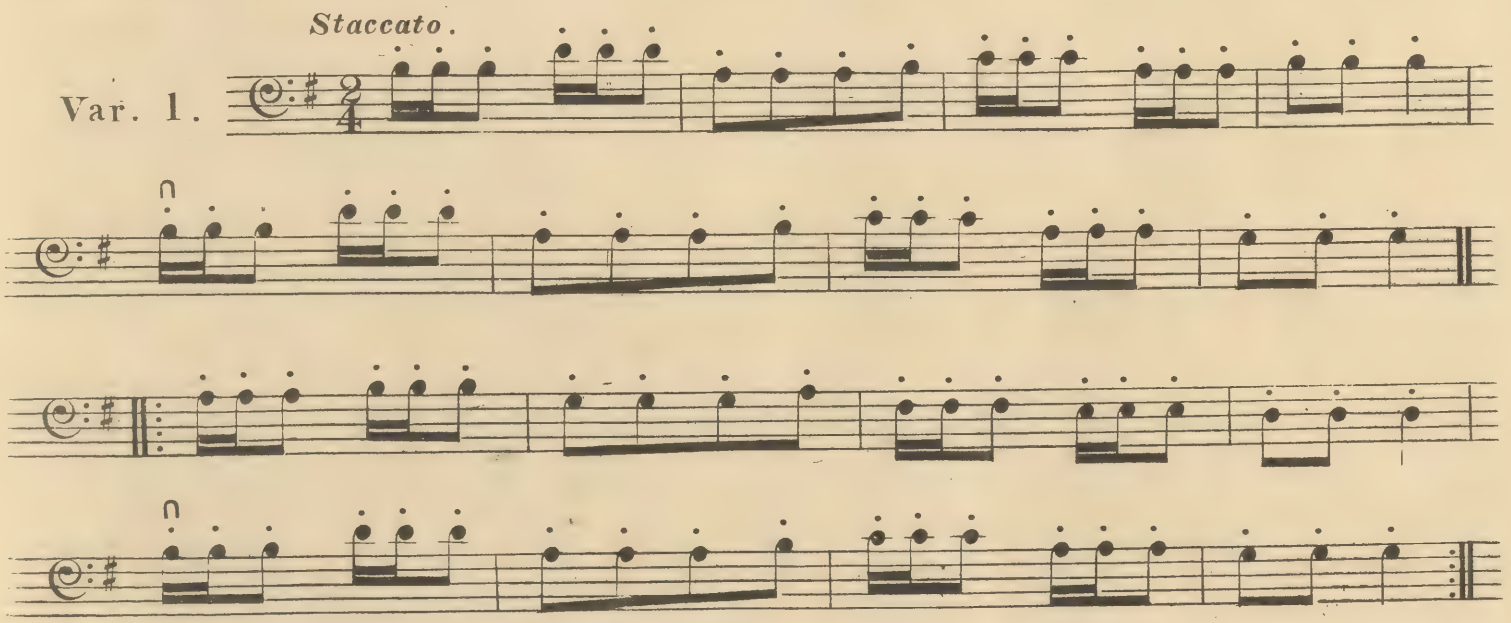
EXERCISE. (To be played with a firm bow steadily.)



PLEYEL'S GERMAN HYMN.

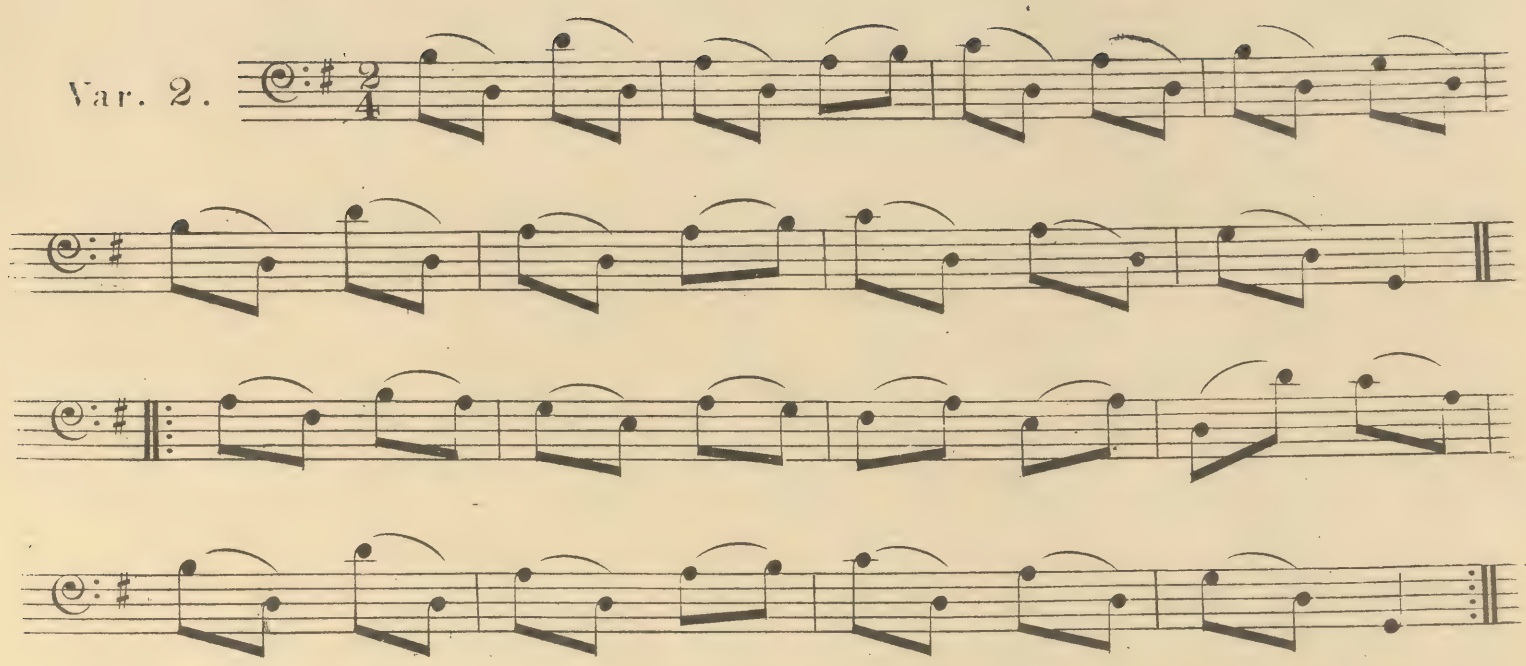


Staccato.



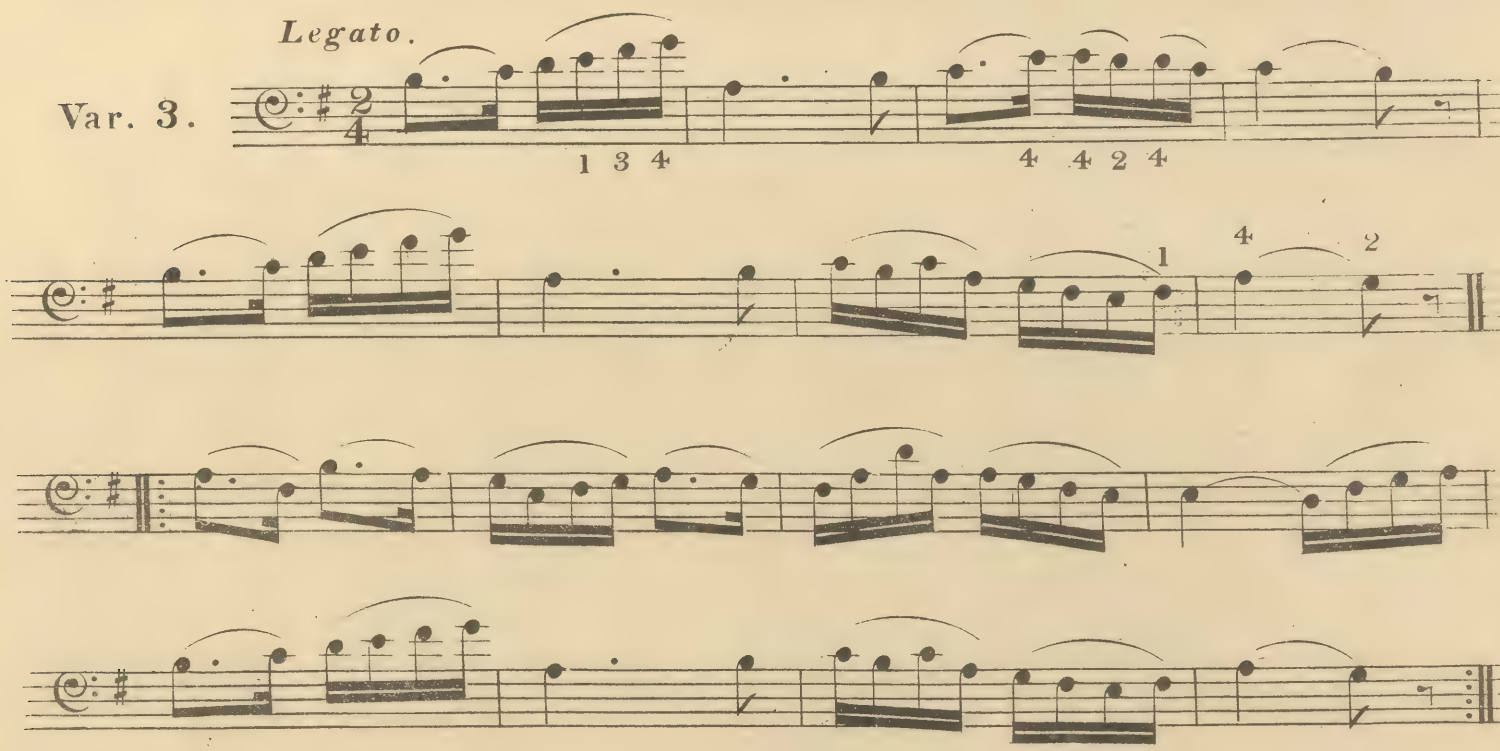
* These three Notes E, F, G, have now to be learned and remembered.

Var. 2.

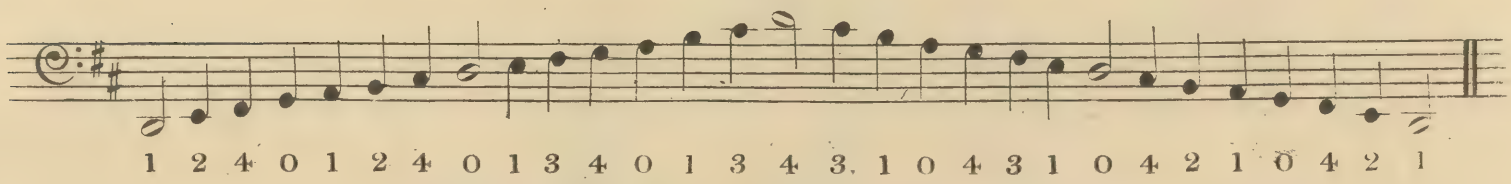


Var. 3.

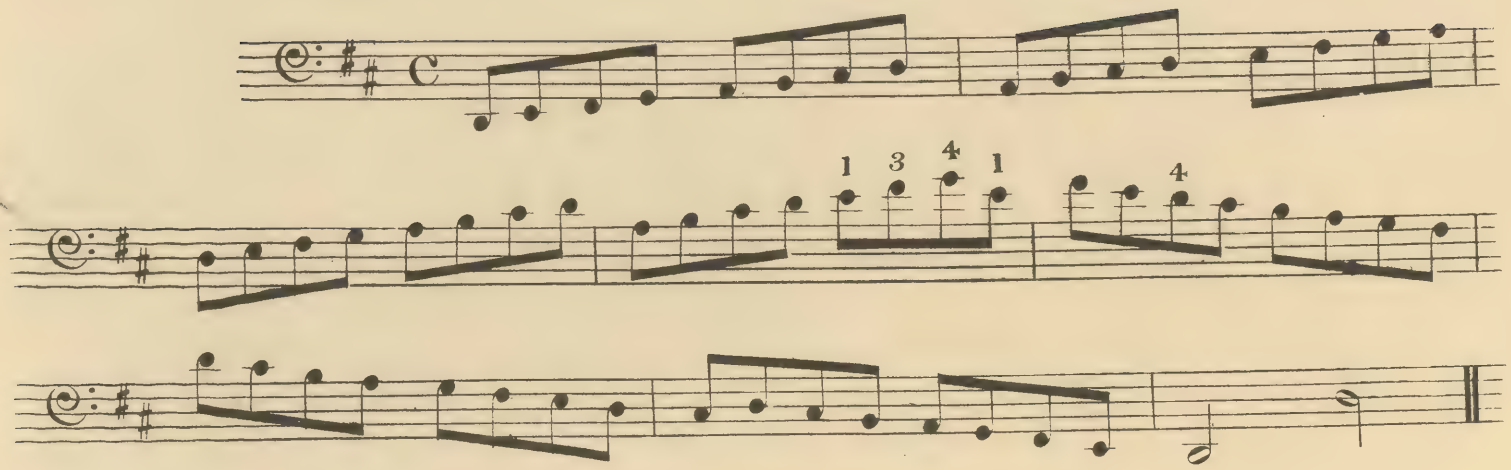
Legato.



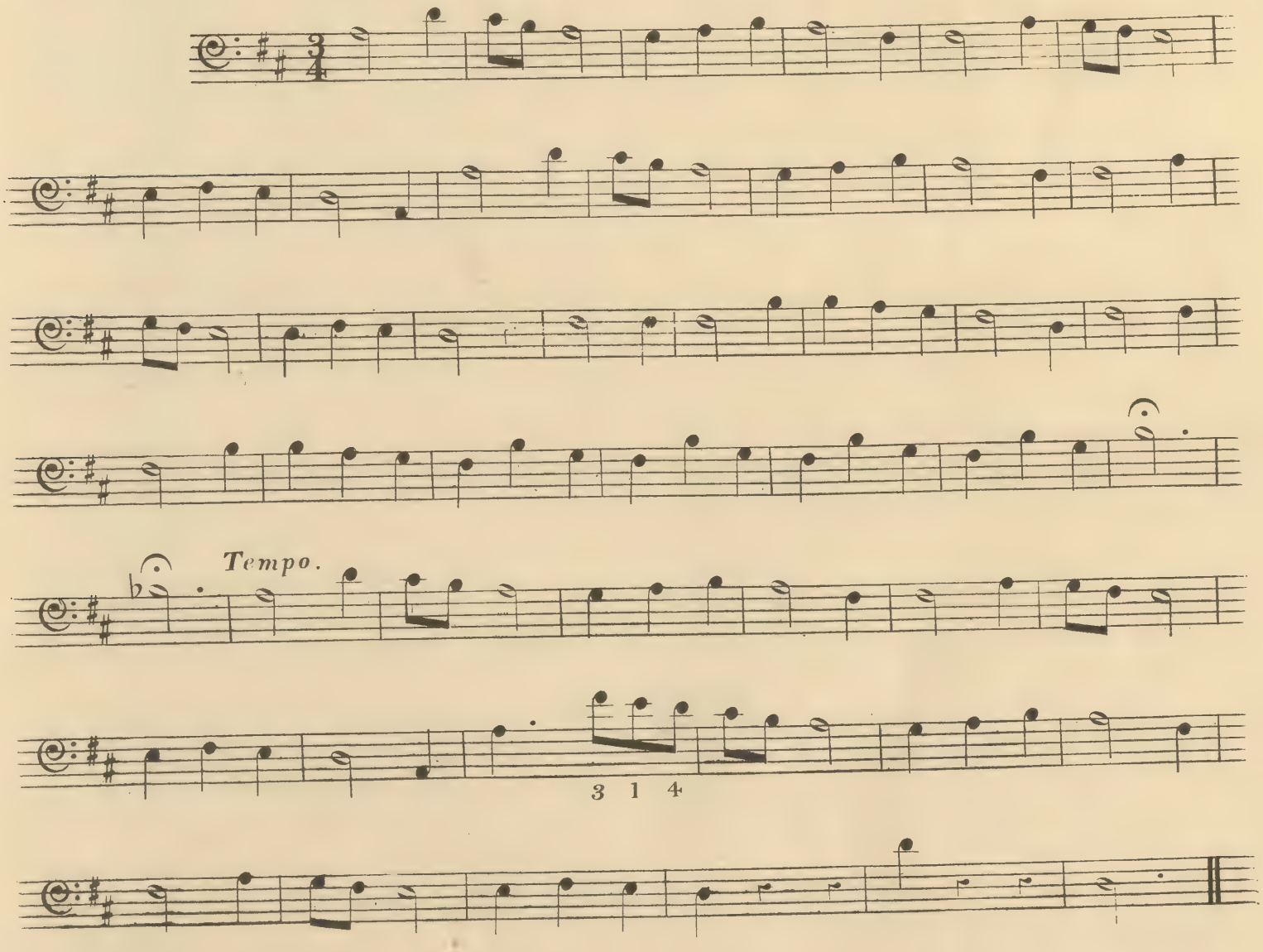
SCALE of D. (F's and C's to be made Sharp.)



EXERCISE.

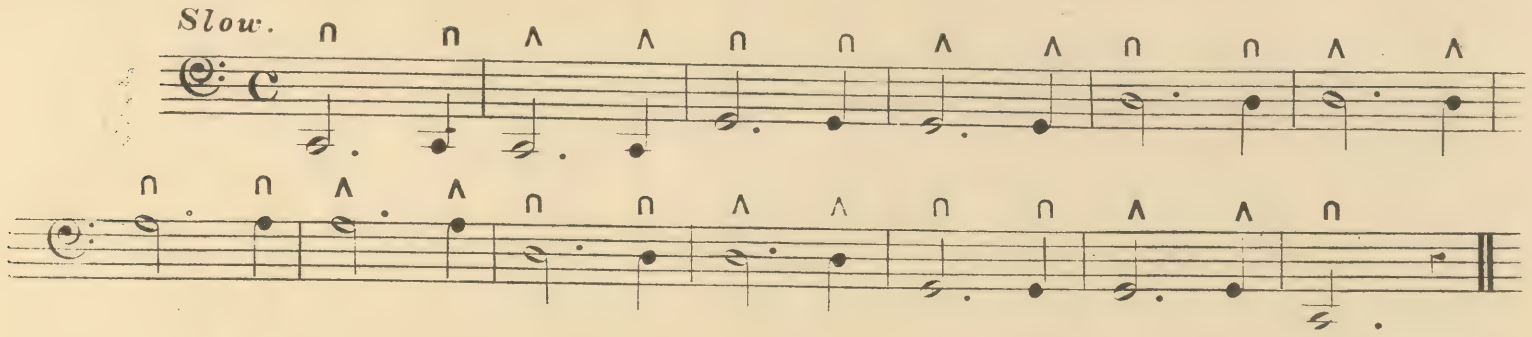


AIR from LUCREZIA BORGIA.

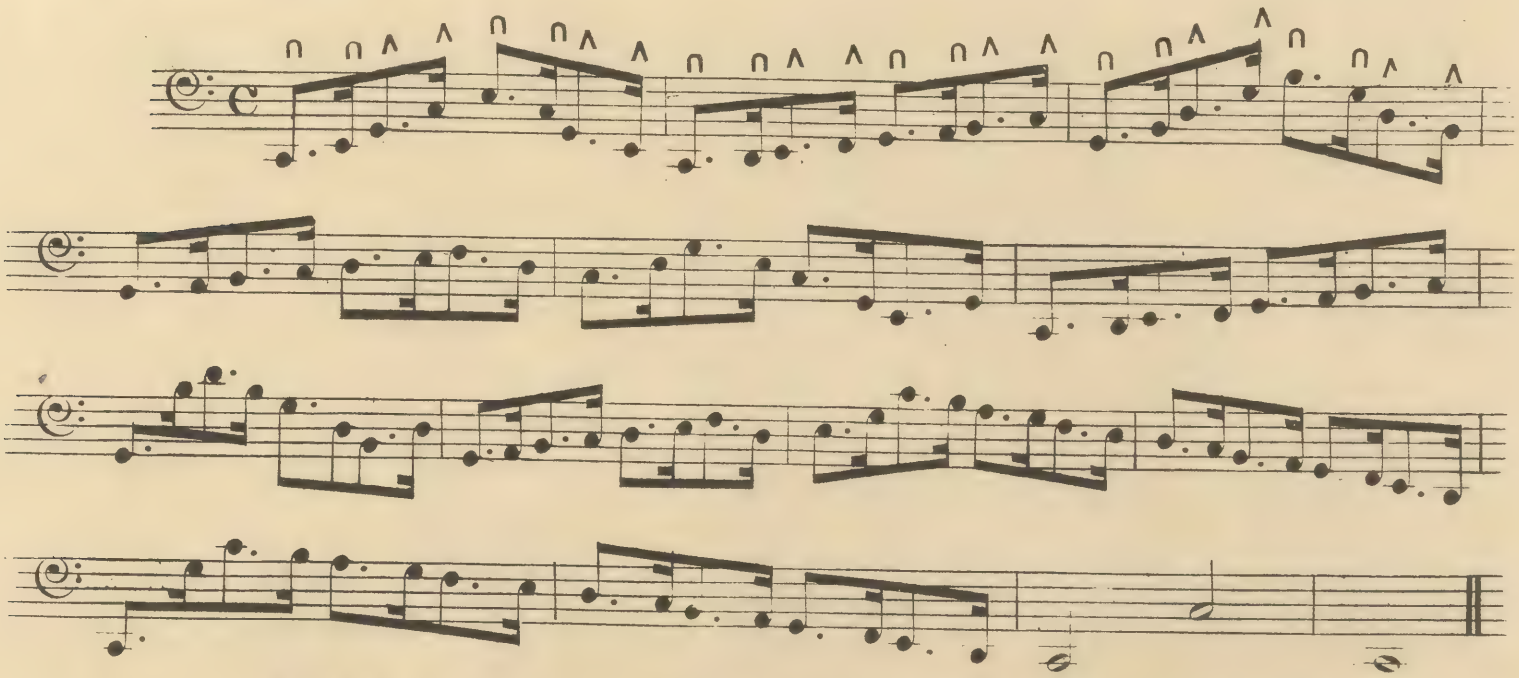


The style of Bowing in the following Exercise is rather difficult, but it is very frequently required and must be thoroughly mastered. — It will be seen by the bow-marks that there are *two* notes made with *one* bow, the first note is three times as long as the second and will require three fourths of the bow, the quick note must be made with a sharp twitch or jerk at the end of the bow and must lead into the next long note immediately which will be an up bow, the next quick note must be made with the bow close to the *Nut* and lead to a *down bow* again. —

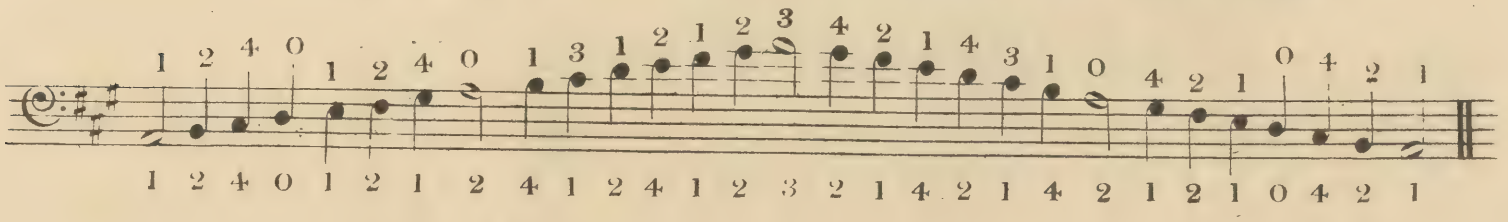
The following preparatory exercise upon open strings will perhaps be the best and easiest method of acquiring this style of bowing.

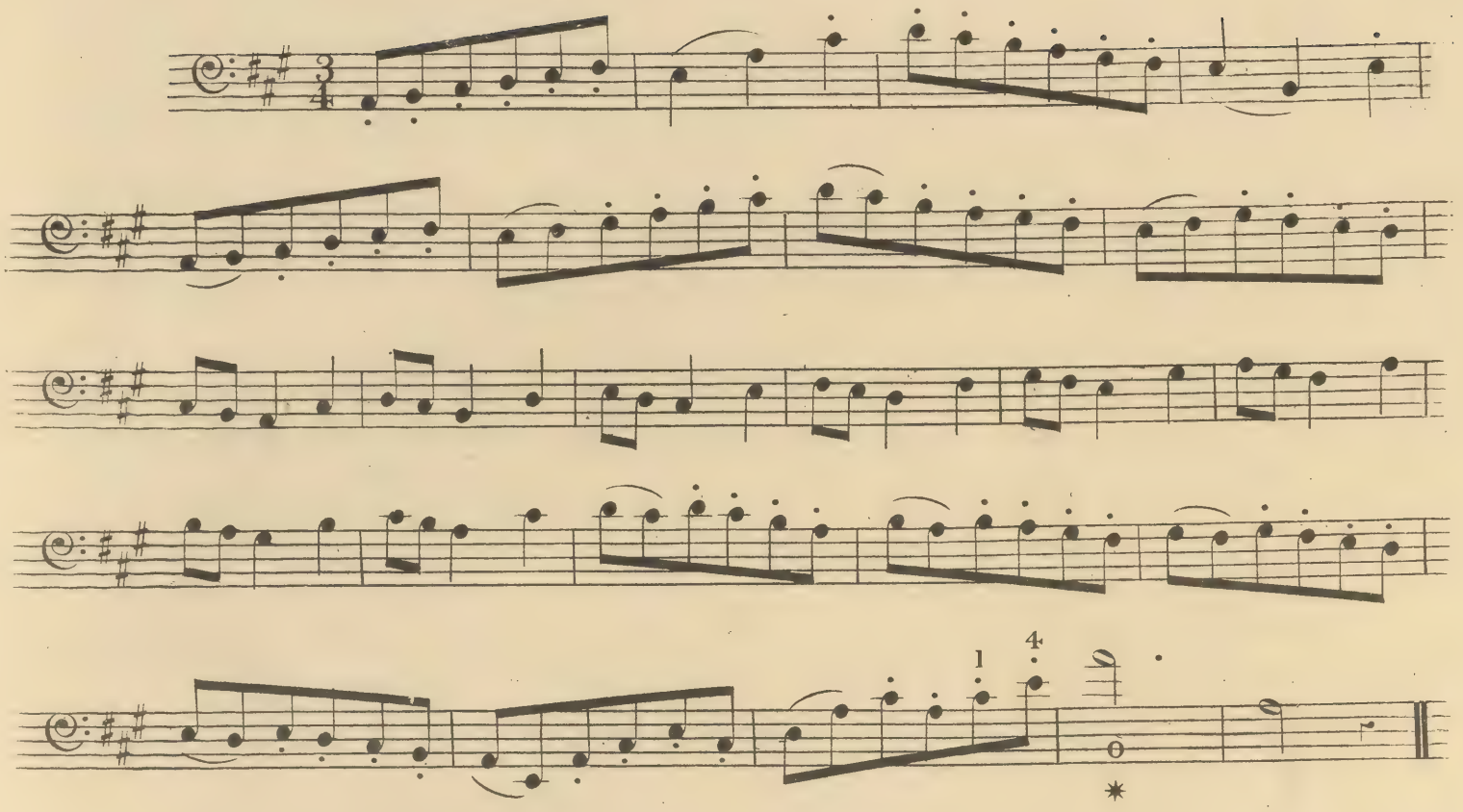


The above Exercise must be played many times previous to practising the following one.



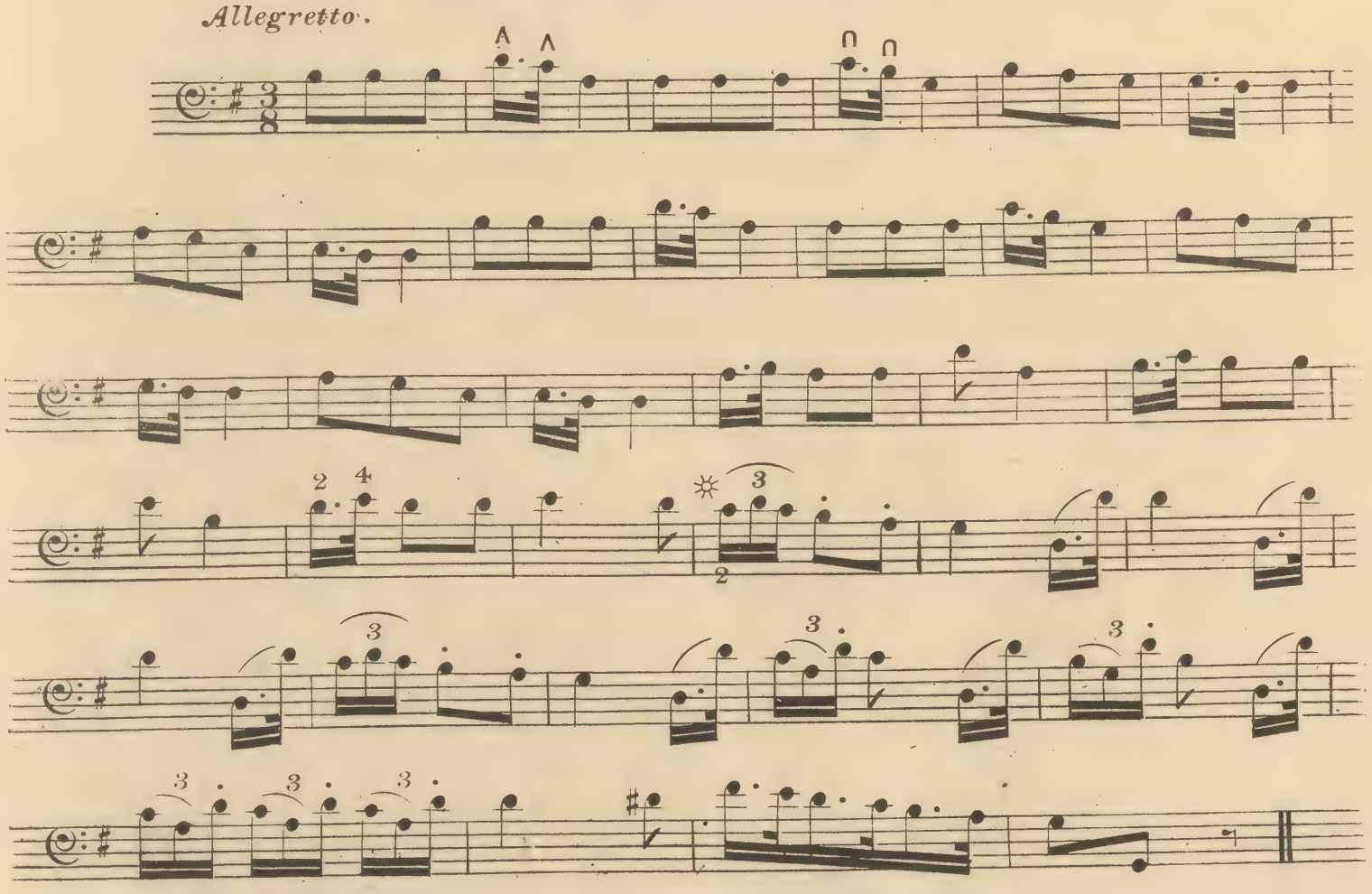
SCALE of A. (The F's, C's, and G's to be made Sharp.)





LA DONNA È MOBILE.

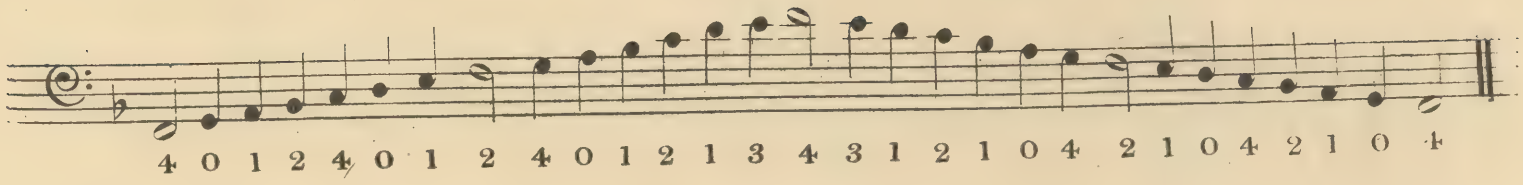
Allegretto.



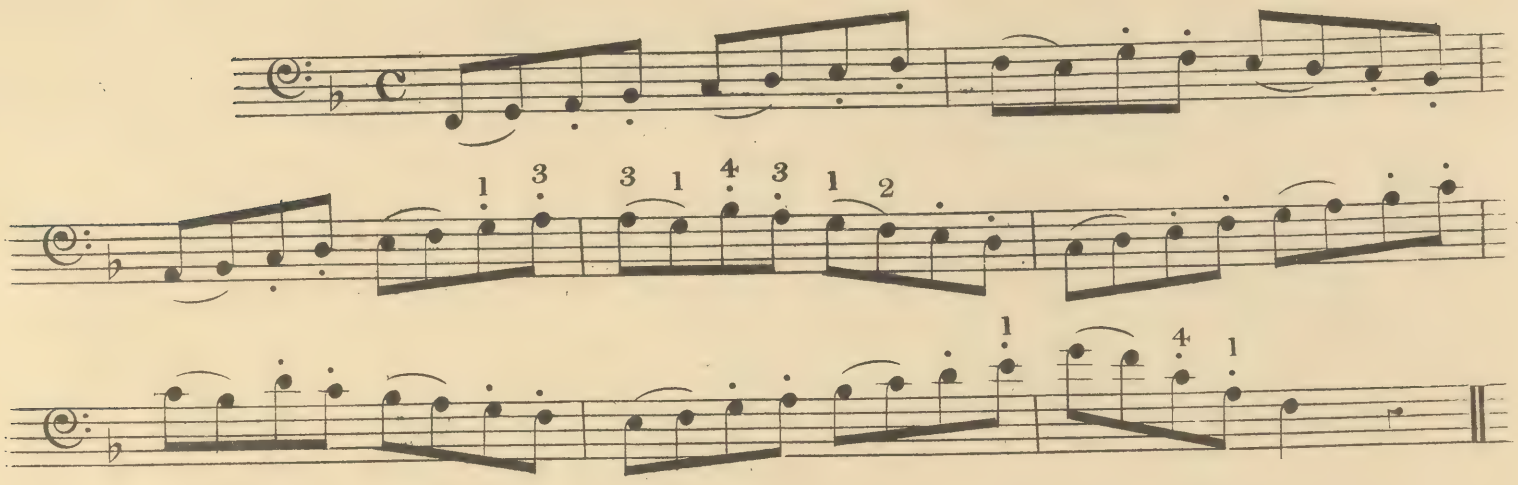
* The O means Harmonic.

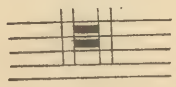
☼ This is called a triplet and must be played in the time of one quaver.

SCALE of F. (B to be made Flat.)

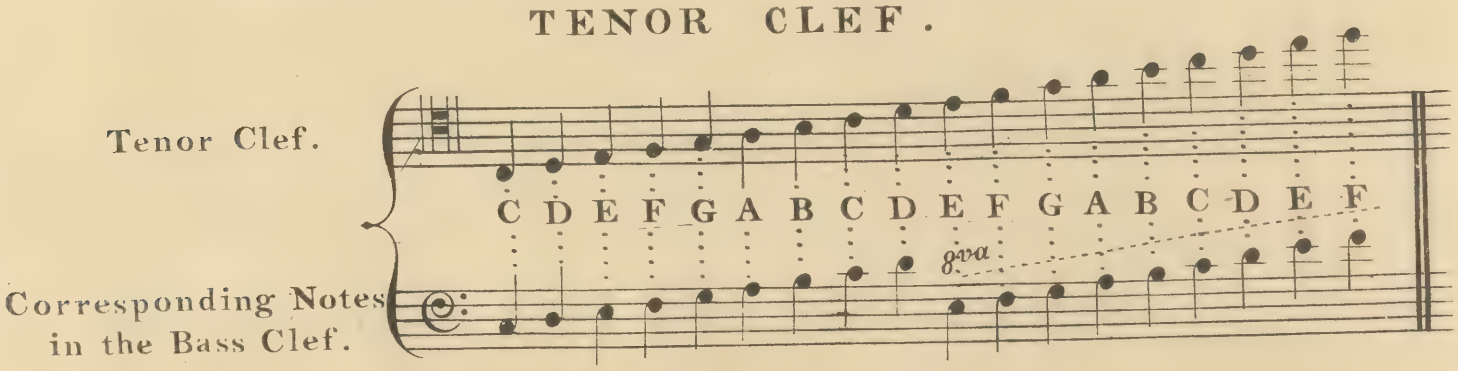


EXERCISE.

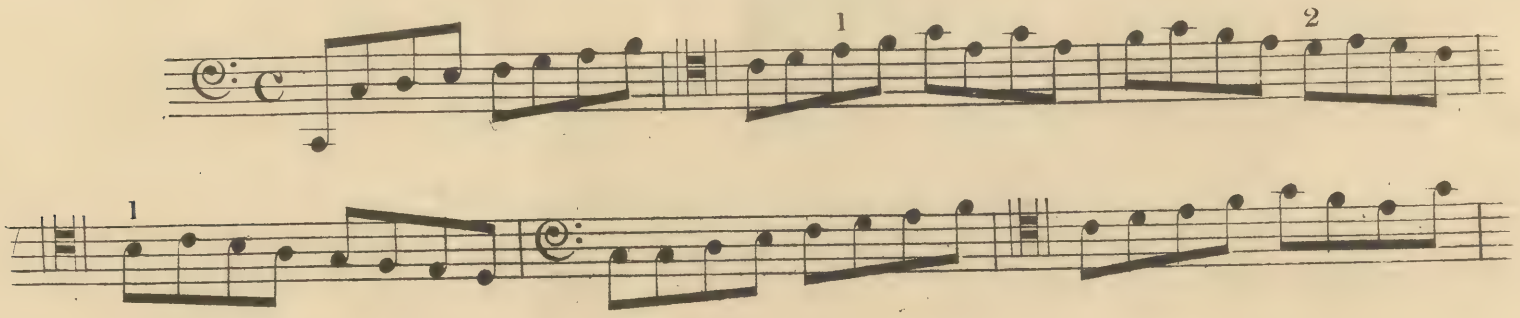


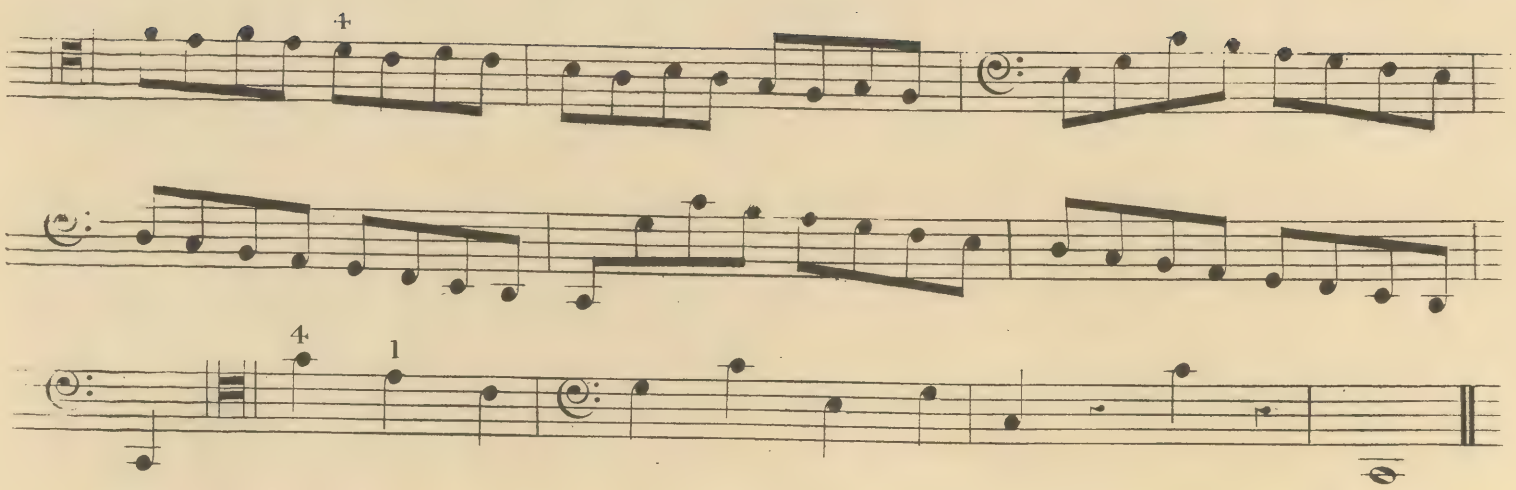
The Pupil may now learn the Tenor Clef which is marked thus,  and is five notes higher than the Bass Clef.

TENOR CLEF.

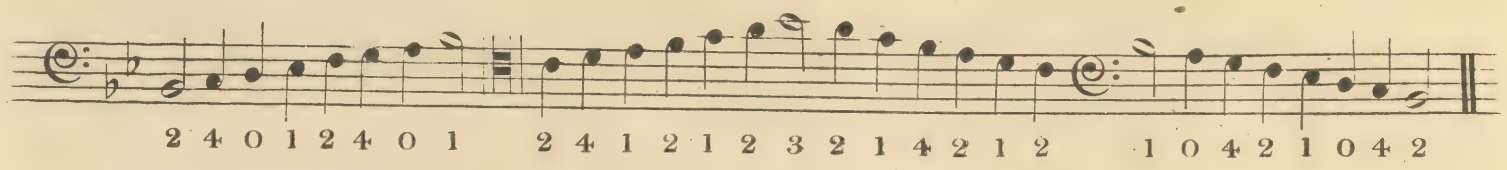


EXERCISE.

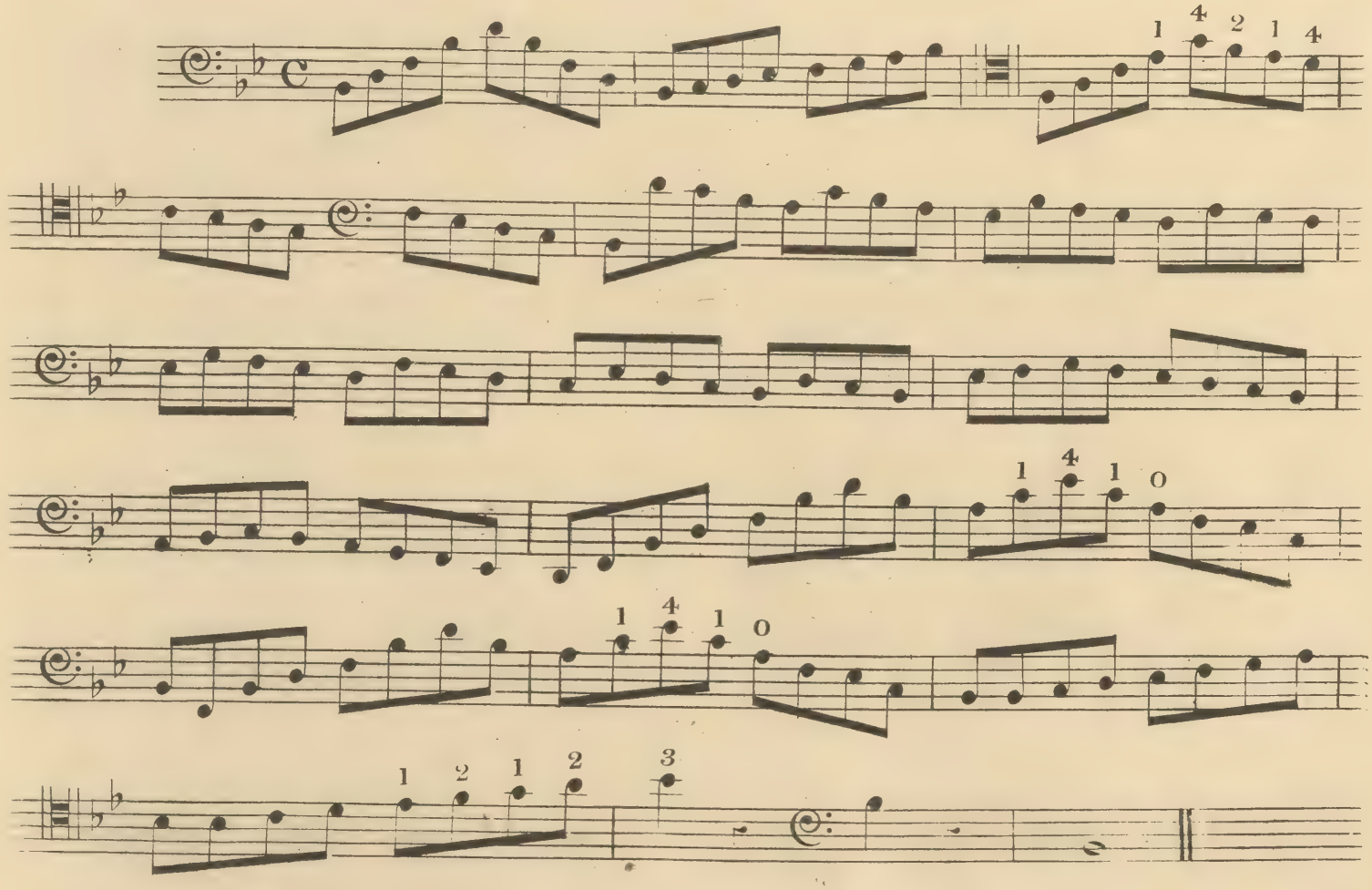




SCALE of B Flat. (B's and E's to be made Flat.)



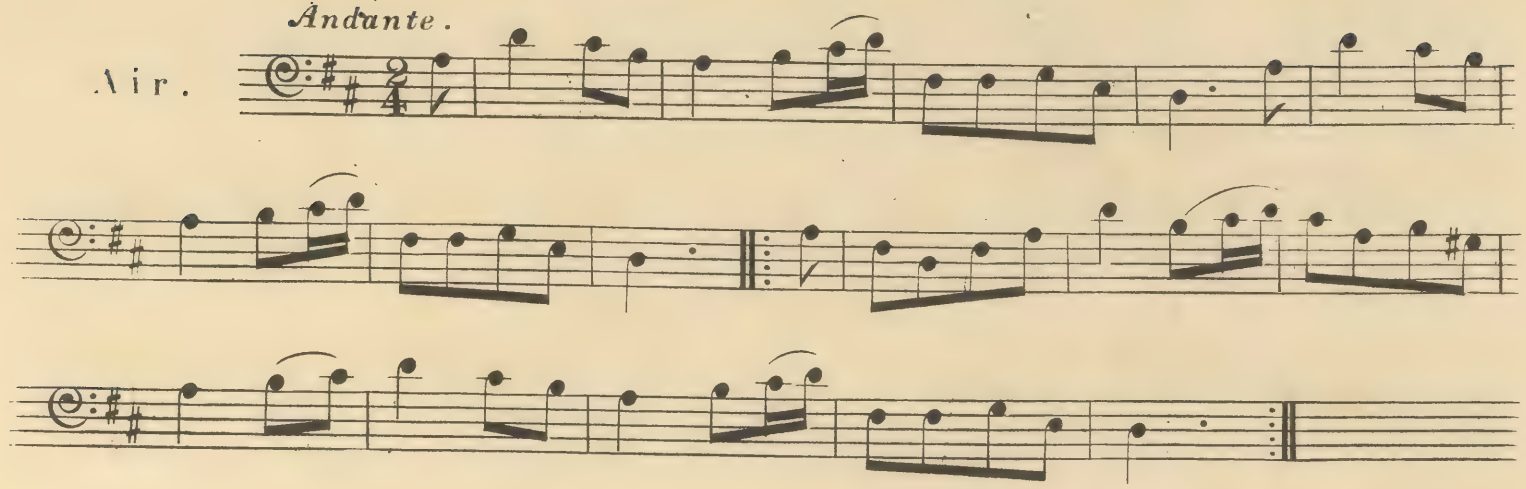
EXERCISE.



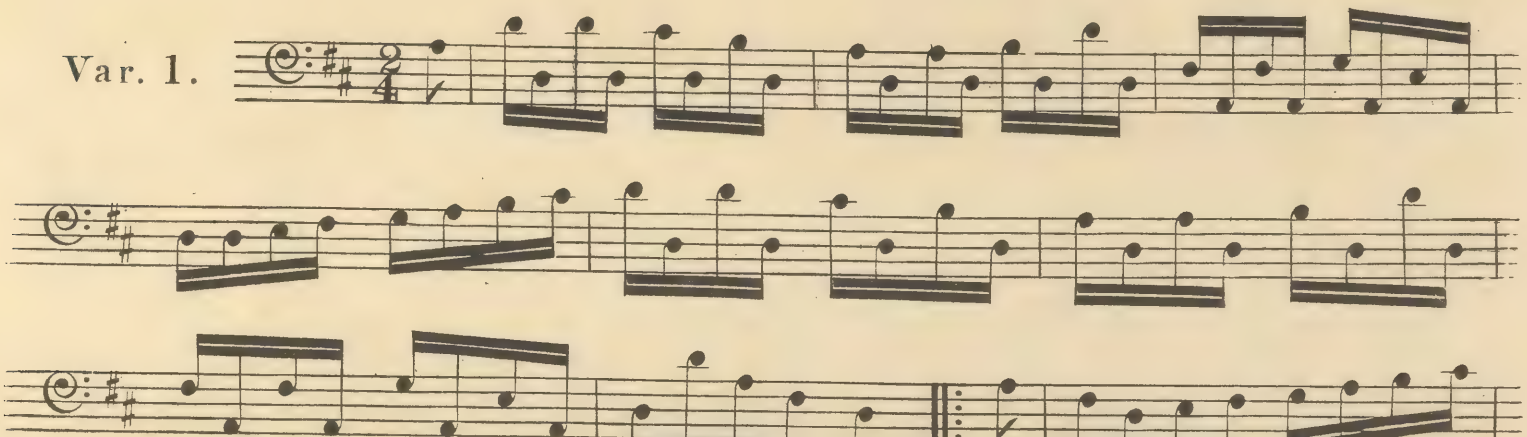
THE BLUE BELL OF SCOTLAND.

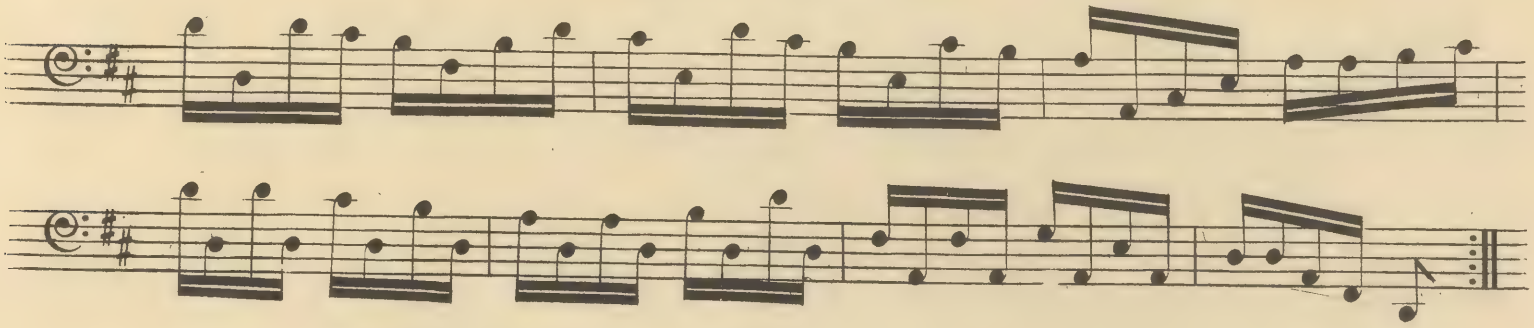
Andante.

Air.

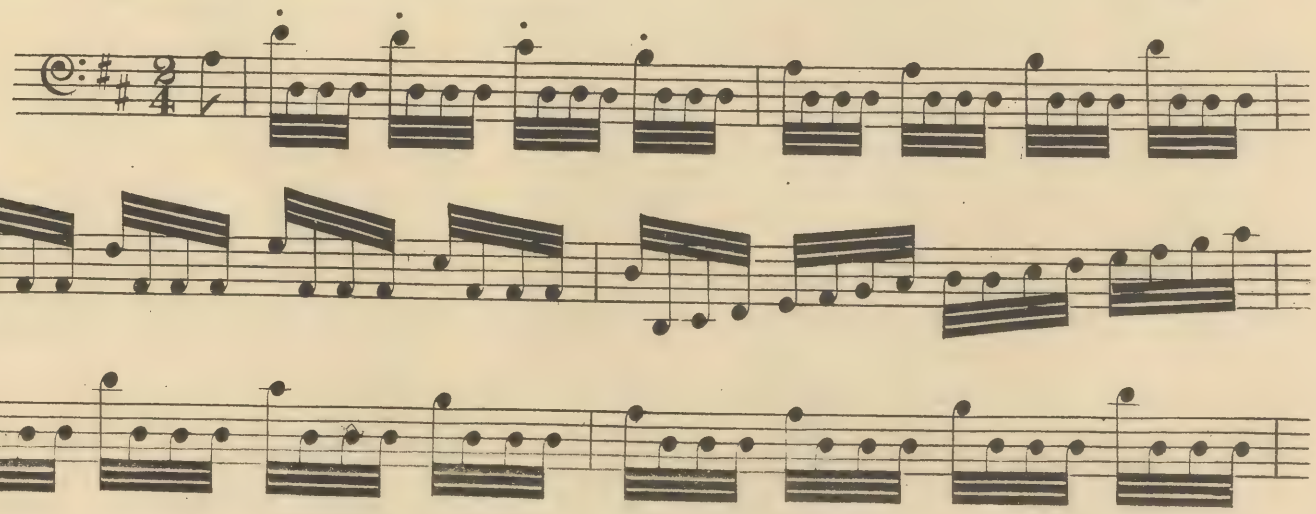


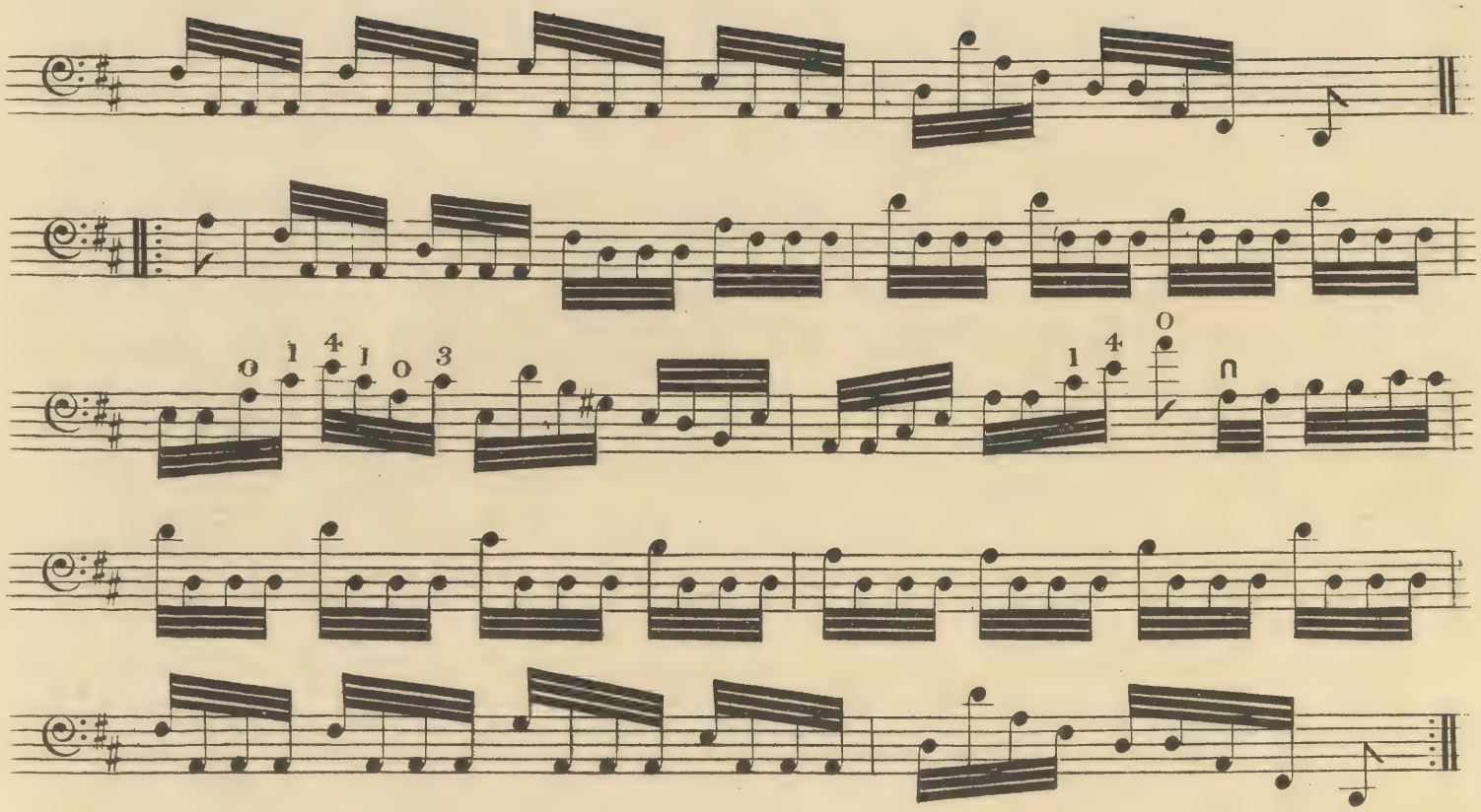
Var. 1.



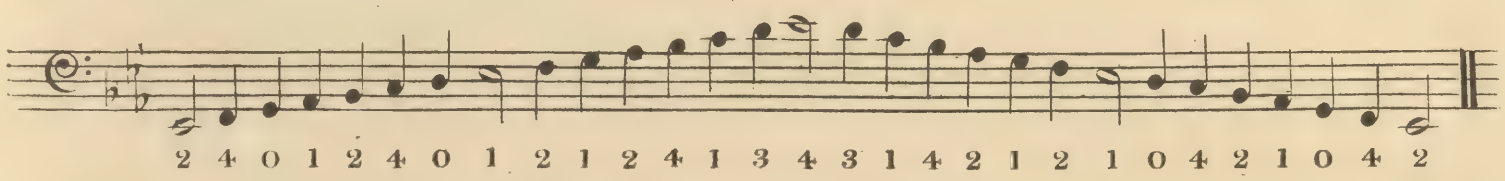


Var. 2.



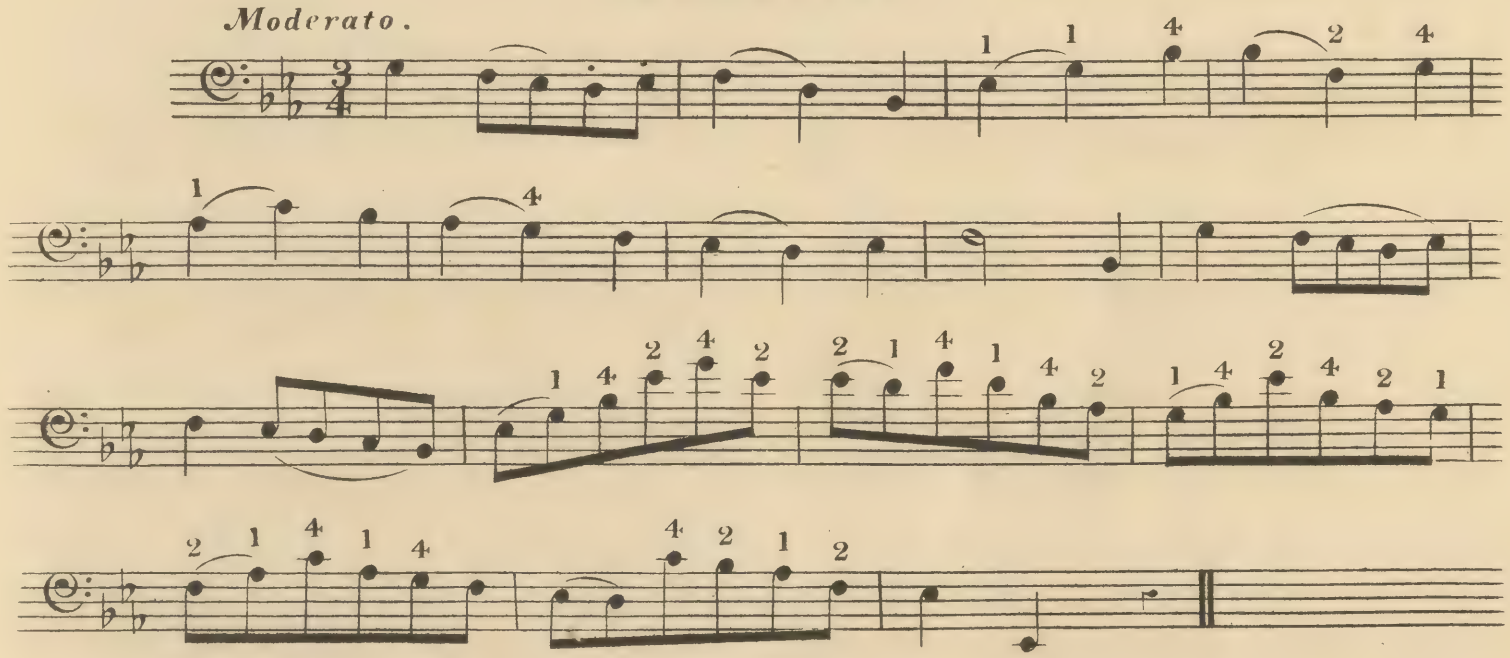


SCALE of E Flat. (B's, E's, and A's to be made Flat.)

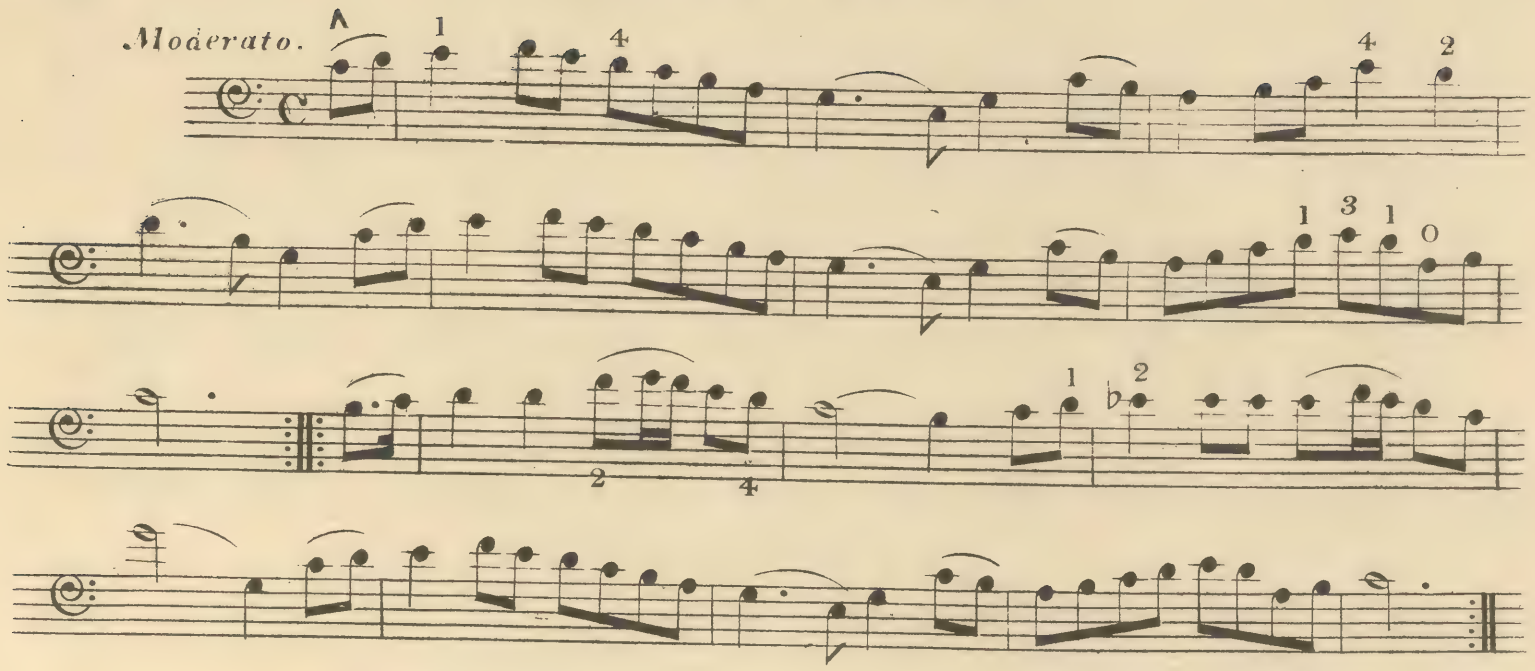


EXERCISE.

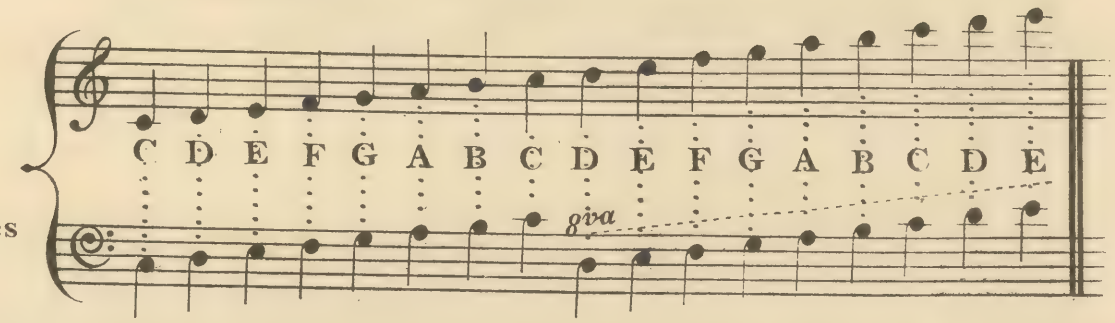
Moderato.



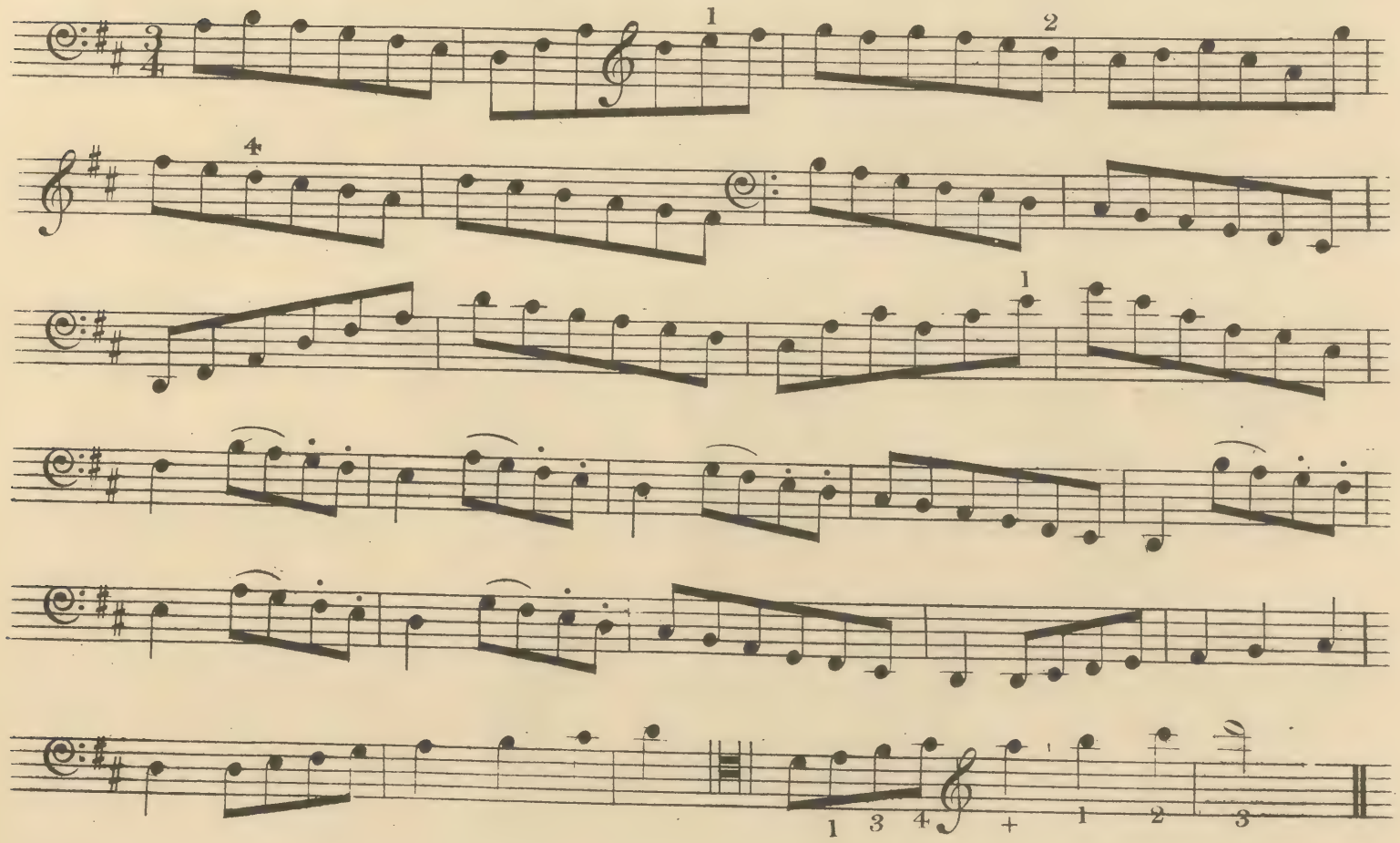
VAGA LUNA.

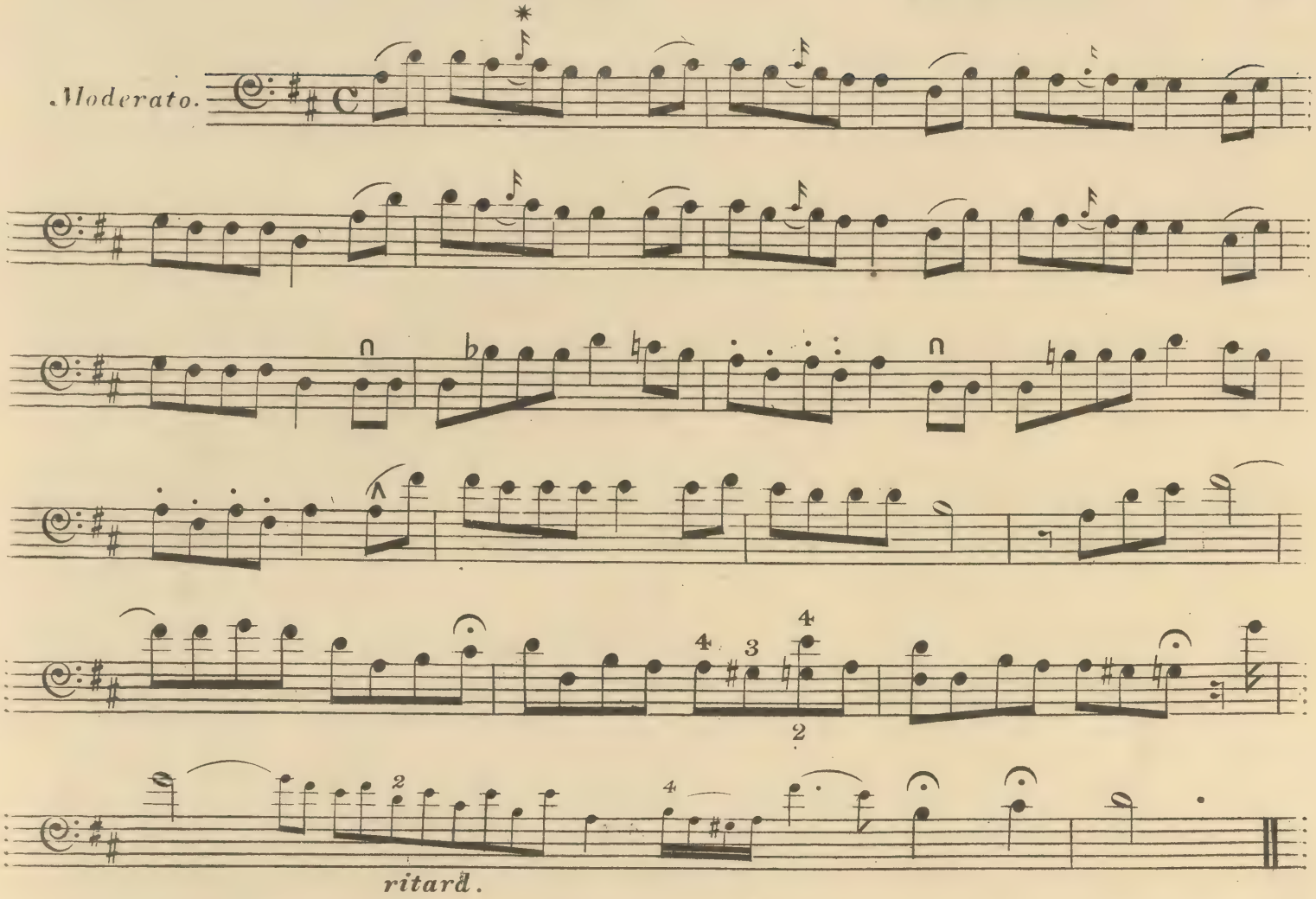


TREBLE CLEF.

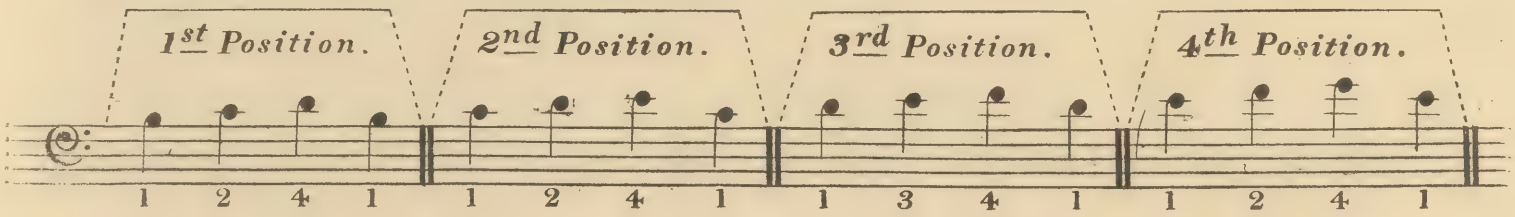


EXERCISE.

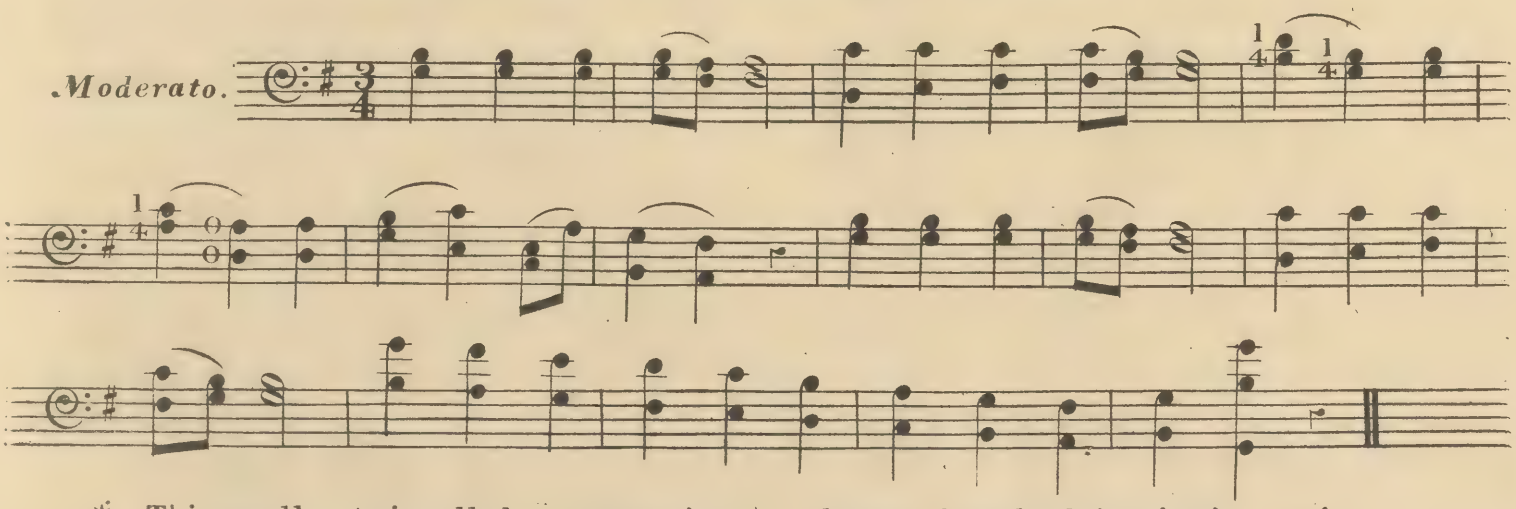




The four Positions on the neck are as follows.



EXERCISE ON DOUBLE STOPS.

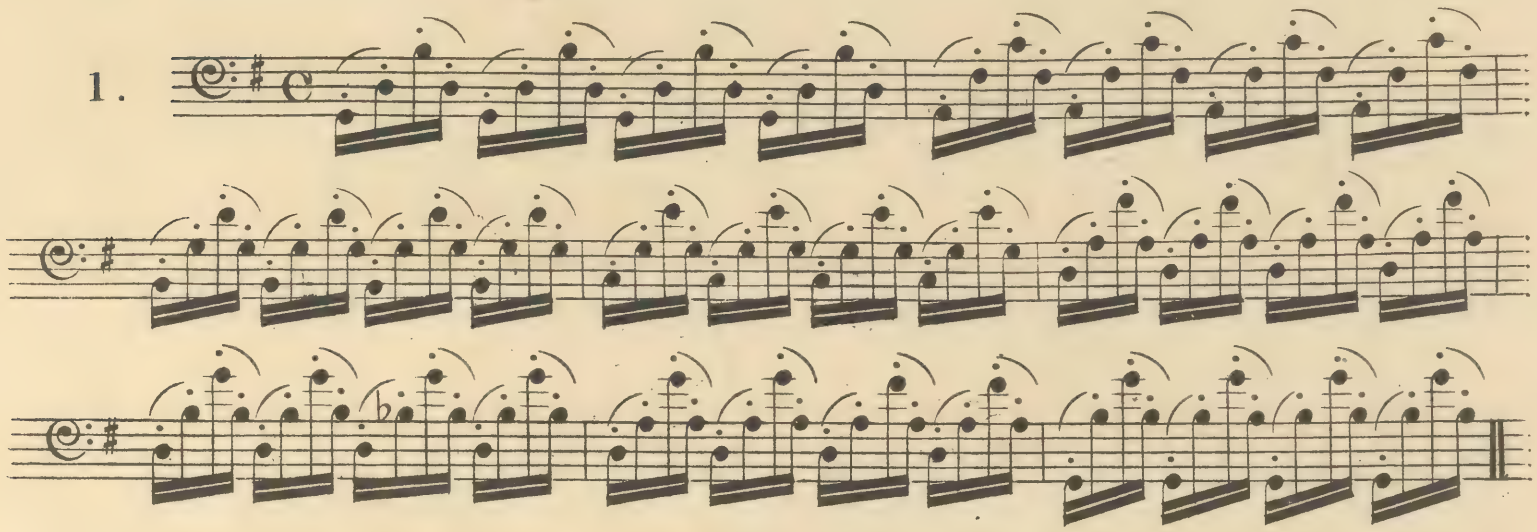


* This small note is called an Appoggiatura, whatever length of time is given to it must be taken away from the principal note.

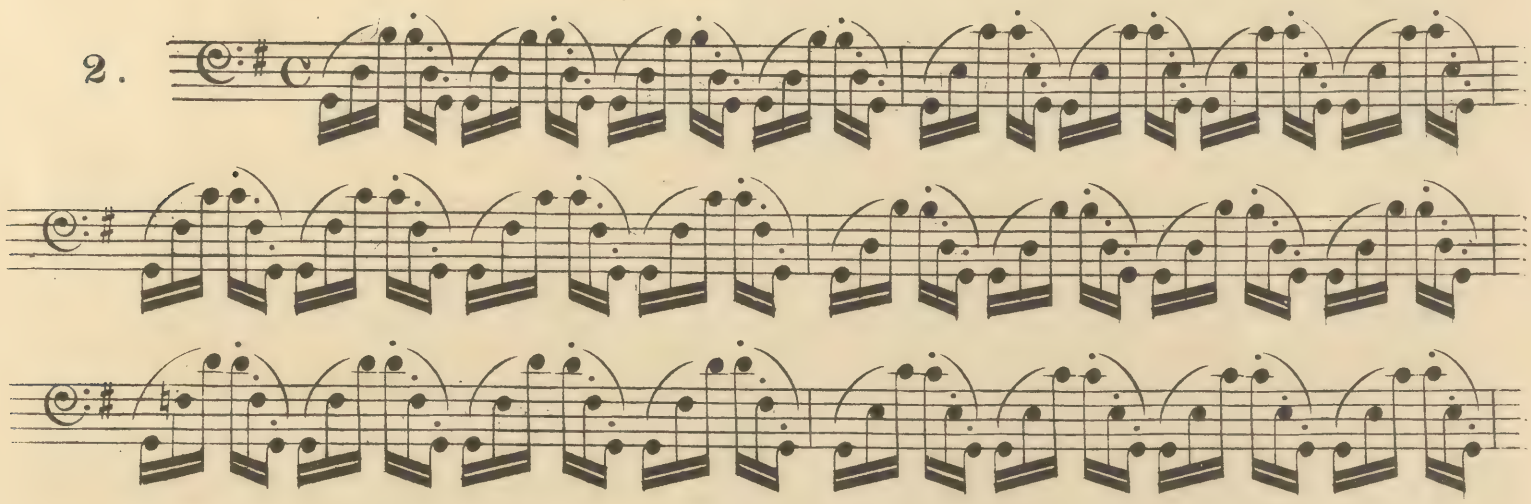
Arpeggios are frequently used in Violoncello music with very good effect if properly played; the following Exercises should therefore be carefully practised, beginning slowly and repeating with more rapidity as the performer becomes more proficient.

EXERCISES ON ARPEGGIOS.

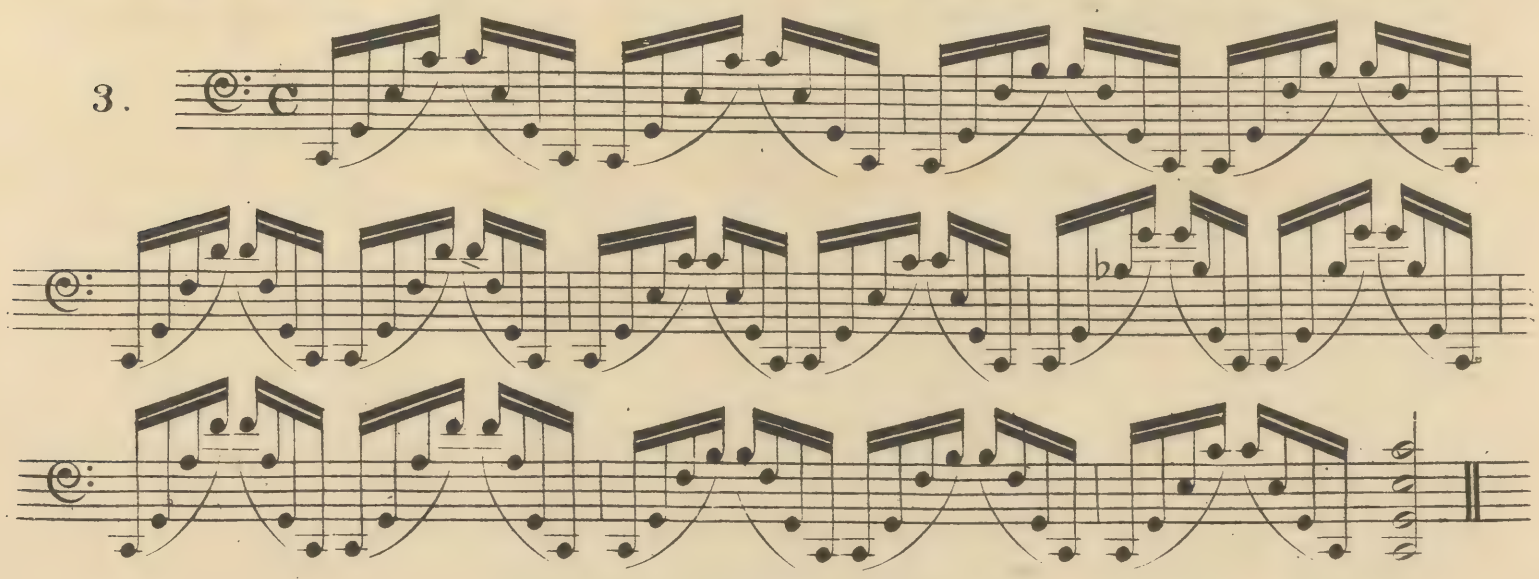
1.

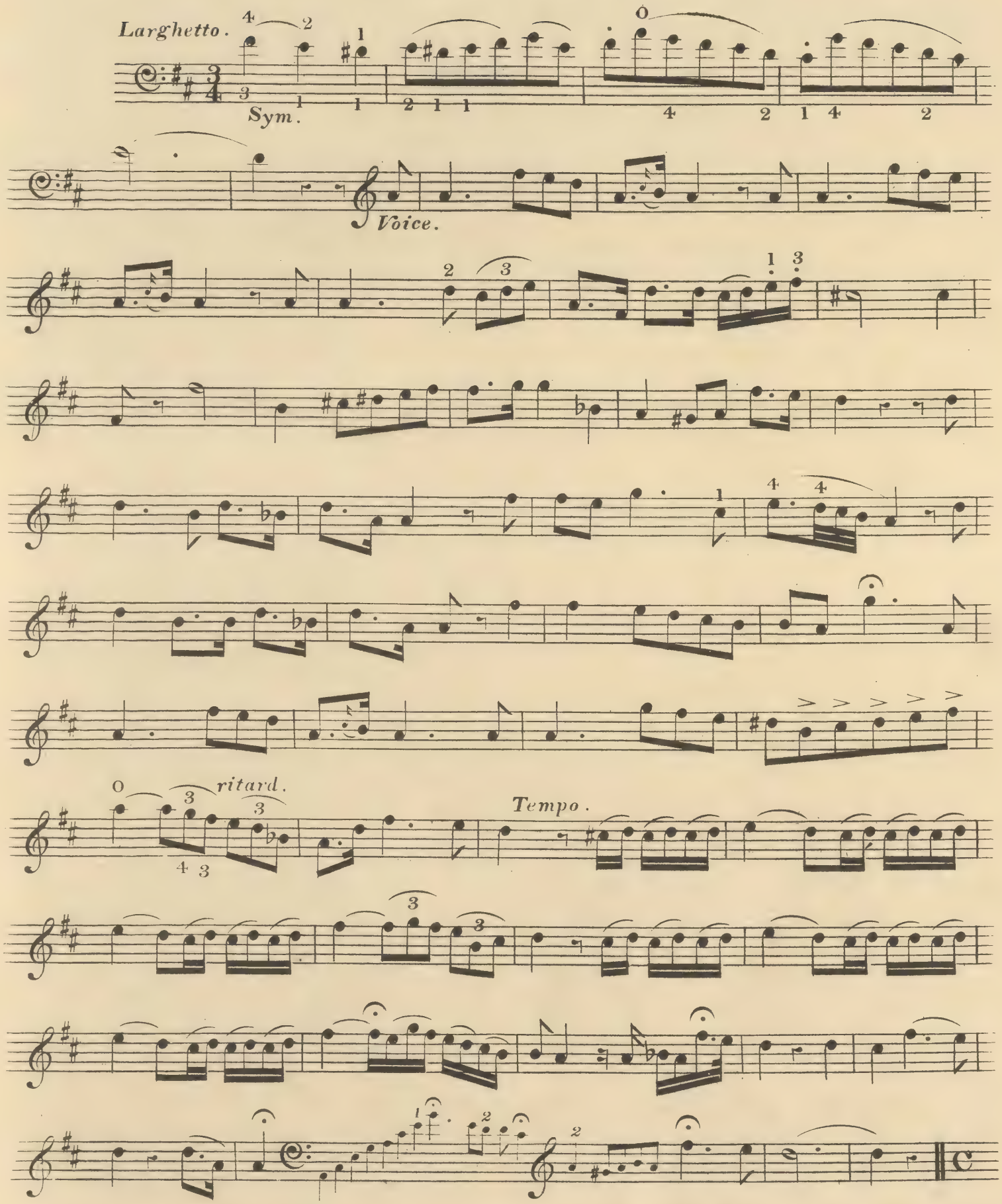


2.



3.




Larghetto.
Sym.
Voice.
ritard.
Tempo.

Moderato.

ritard.

Allegro.

1

ritard.

Tempo.

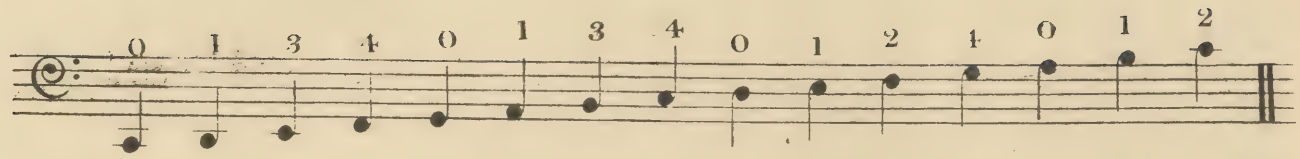
Piu Allegro.

Tempo.

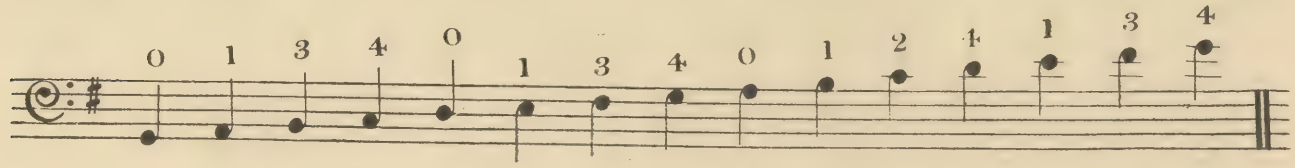
rall.

ff

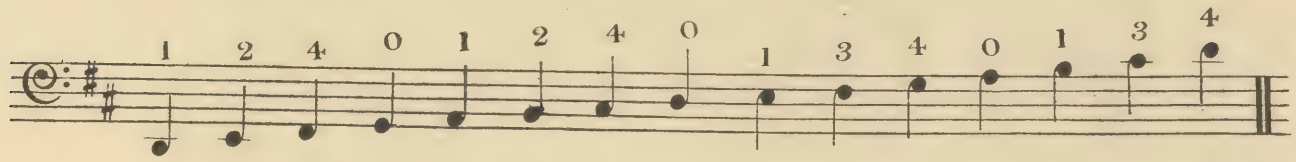
C.



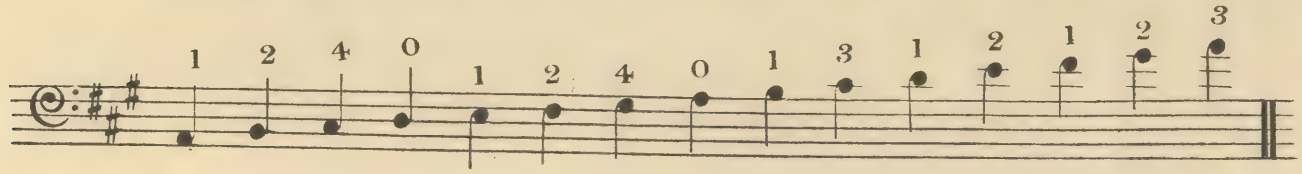
G.



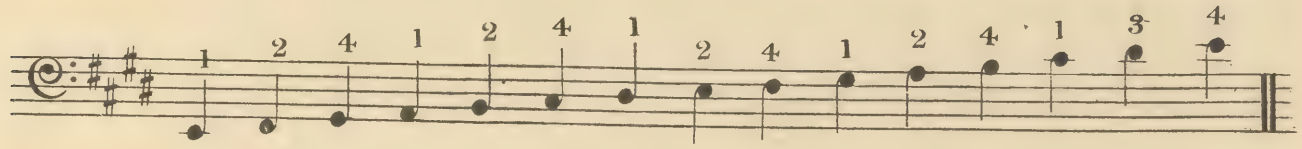
D.



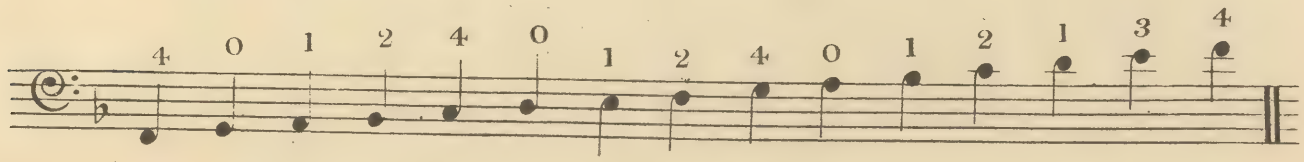
A.



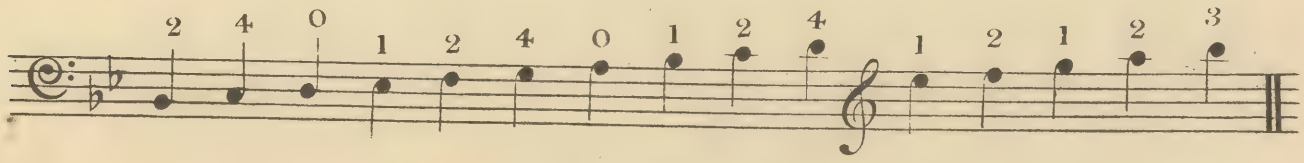
E.



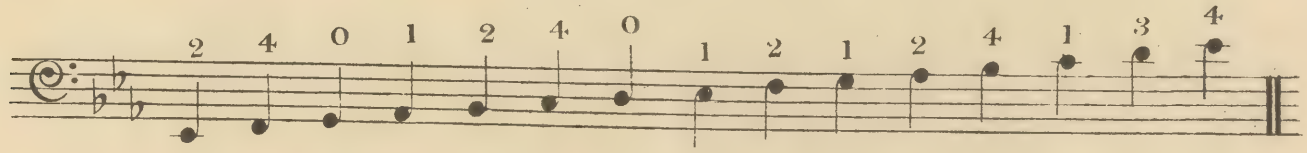
F.



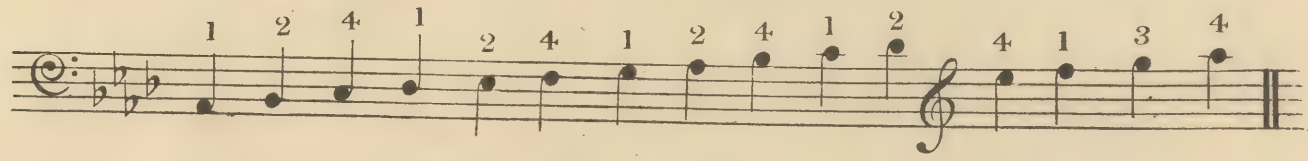
B Flat.



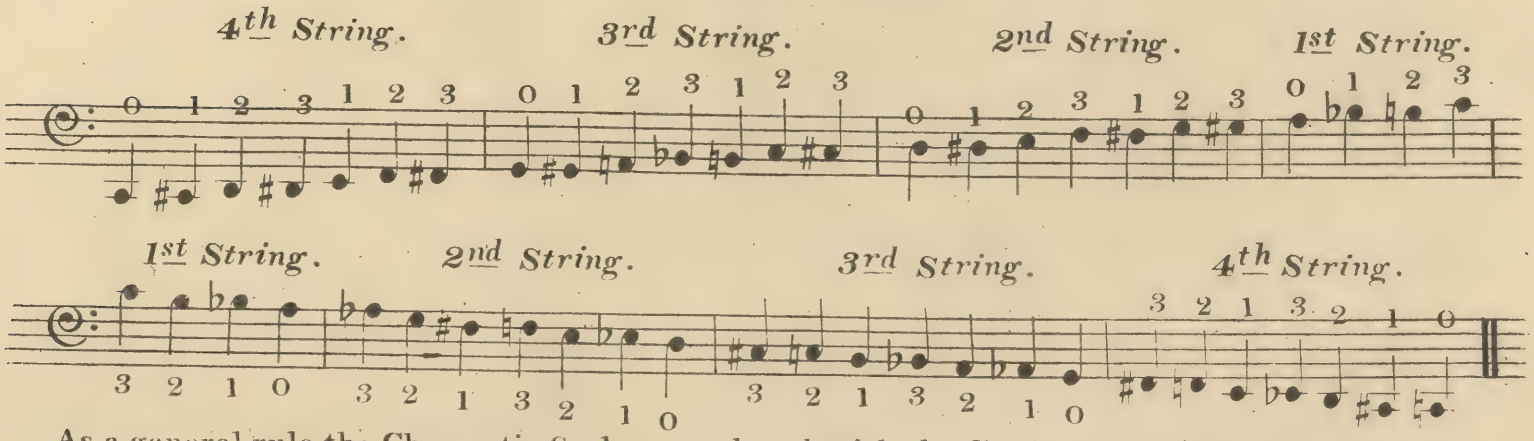
E Flat.



A Flat.



Chromatic Scale.



As a general rule the Chromatic Scales are played with the first, second and third fingers only.

Farmer's Violoncello School.

DICTIONARY OF MUSICAL TERMS.

THOSE RELATING TO TIME

Adagio..... *very slow and expressive .*
(Ad libitum or Ad lib :.....) *at the performers pleasure .*
A Tempo..... *in strict time .*
Allegro..... *lively quick .*
Allegretto..... *not so quick as Allegro .*
Andante..... *slow and distinct*
Andantino..... *rather slower than Andante .*
Giusto..... *exact .*
Tempo Giusto *in strict time .*
Grave..... *the slowest musical time .*
Largo..... *slow – a slow movement .*
Larghetto..... *not so slow as Largo*
Lento..... *a slow movement .*
Moderato *moderately quick .*
Piu..... *more .*
Piu Presto *quicker .*
Poco..... *little .*
Poco Allegro *rather brisk .*
Presto ... *quick .*
Prestissimo *the quickest time .*
Tempo Primo *first time .*
Tutti..... *all the Instruments together .*
Tempo ... *in correct time.*
Vivace.... *quick with spirit .*

THOSE RELATING TO STYLE OF PLAYING .

(Affettuoso / Amoroso) *with tenderness .*
Agitato..... *agitated .*
Aria..... *an Air .*
Arietta..... *a short Air*
Arioso..... *in the style of an Air*
Al Segno..... *begin again at this mark* 𝄋.
Arpeggio (*play the notes of a chord one after the other .*)
Bis..... *play the passage twice over .*
Brillant..... *in a brilliant style .*
Cadenza..... *an extempore flourish .*
Calando (*slackening the time and diminishing the sound by degrees .*)
Cantabile..... *in a singing style .*
Capricio..... *an irregular piece of music .*
Col Arco..... *with the bow after pizzicato .*
Col Anima *with feeling .*
Con Espressione *with expressione .*
Concerto..... (*a piece for a single Instrument with Accompaniments for a Band*)
Cres *or* Crescendo *a gradual swell of sound .*
Dim *or* Diminuendo *a gradual decrease of sound*
Espressivo *with expression .*
Finale..... *the last movement .*
Fin Fine *or* Finis *the end of a piece*
Forte *or f*..... *Loud .*
Fortissimo *or ff*... *very loud .*
Gavotte..... *a lively Dance in compound tim*
Grazioso..... *in a graceful manner .*
Maestoso..... *in a bold majestic manner .*
Marcia..... *a March .*
Con Marcia..... *in the style of a March .*
Mezzo Forte..... *not so loud as forte .*
Mezzo Piano.... *not so soft as piano .*
Minuetto..... *a slow tune in tripple time .*
Obligato..... *a part that cannot be omitted .*
(Rallentando / Ritardando) .....*slacken the time by degress .*
Solo..... *a piece for one Instrument*
Spiritoso..... *with spirit .*
Sostenuto..... *sustain the sound .*
Tenuto *or* Ten ... *hold the note its full length .*
Trio..... *a piece for 3 Instruments*
Tutti..... *after a solo all the instruments togeth*
Vigoroso..... *with spirit .*
Volti..... *turn over .*
(Volti Subito *or* V.S. *turn over the leaf quickly .*)

NEW AND POPULAR PIANOFORTE MUSIC

PUBLISHED BY

JOSEPH WILLIAMS, 24, BERNERS STREET, W.,

AND

123, CHEAPSIDE.

EXPLANATORY NOTE:—*M.*, moderate; *D.*, difficult; *E.*, easy.

WILHELM KUHE.

		s.	d.
Within a mile o' Edinburgh Town	M	3	0
British Grenadiers' March	M	3	0
Sun of my Soul. (Keble's Evening Hymn.	M	3	0
Ash Grove. Welsh Melody	M	3	0
Oh! dear, what can the matter be?	M	3	0
Singing through the Rain. (Transcription)	M	3	0
Cease your Funning	M	3	0
For a few days—The Fisherman's Children.(Transcription)	M	4	0
The Captive Greek Girl (Transcription).	D	4	0
Home, Sweet Home (Transcription).	D	4	0
The Boatman's Return ("Row, row, homeward we go")	D	4	0
My Lodging is on the Cold Ground.	D	4	0
Fantaisie de Concert sur des Airs Ecossais, "Robin Adair et Comin' thro' the Rye".	D	4	0
Transcription Brilliant on "Oh, Bitt' Euch liebe Vogelein ("Ye happy Birds")	M	3	0
The Keel Row—Scottish Melody	M	3	0
Hark! the Vesper Hymn is stealing	M	3	0
Ye Banks and Braes—Scottish Melody	D	4	0
Bel Demonio—(The Bold Marco)	M	3	0
The Harp that once thro' Tara's Hall's	M	3	0
The Lass o' Gowrie—Scottish Melody	M	3	0
La Gondola—Etude—(New Edition)	M	2	6
Choeur de Chasse	M	2	6
Draw the Sword, Scotland	M	3	6
Dermot Astore (Transcription)	M	3	6
Roseè du Soir	M	3	0

BRINLEY RICHARDS.

Partant pour la Syrie. (Also as Duet, 4s.)	M	3	0
Rigoletto—Fantasia Brillante	M	4	0
Now the Swallows are Returning	M	3	0
Luisa Miller—Fantasia Brillante	M	4	0
The Bold Marco—(Bel Demonio)	M	4	0
Gemma di Vergy—Fantasia Brillante	M	3	0
Le Souvenir—Scherzo	M	2	6
Andante con Moto—Pastorale	M	3	0
My Pretty Jane—(The Bloom is on the Rye)	M	3	0
He wipes the Tear from every Eye	M	3	0
Ernani—Fantasia Brillante	M	3	6
Nelson	M	3	6
Smile again, my Bonnie Lassie	M	3	0
Pilgrim of Love	M	3	0
Willie we have missed you	M	3	0
I'll hang up my Harp	M	3	0
Oh! Charming May	M	3	0

THECLA BADARZEWSKA.

La Priere d'une Vierge (The Maiden's Prayer)	M	2	0
Reconnaissance de la Jeune Vierge (The Maiden's Thanksgiving). (Also as Duet, 4s.)	M	3	0
The Orphan's Prayer	M	3	0
Douce Reverie—Mazurka	M	2	0
Mazourka	M	2	0

J. T. STONE.

The Bold Marco—(Bel Demonio)	M	2	0
Inno di Garibaldi—(Va fuori d'Italia)	M	2	0
My Pretty Jane—(The Bloom is on the Rye)	M	2	6
The Lass o' Gowrie—(Scottish Melody)	M	2	6
Bonnie Prince Charlie—(Jacobite Song)	M	2	6
The Pilgrim of Love—(Orynthia, my Beloved)	M	2	6
Beautiful Star—(Christy's Minstrels)	M	2	6
The Cottage by the Sea—(Ditto)	M	2	6
Logie o' Buchan—(Scottish Melody)	M	2	6
The Keel Row—(Ditto)	M	2	6
The Minstrel Boy—(Irish Melody)	M	2	6
The Hardy Norseman	M	2	6
Poor Mary Anne—Ar hyd y nos	M	2	6
The Harp that once thro' Tara's Halls	M	2	6

J. ASCHER.

Espoir du Cœur. Melodie Etude	M	3	0
March des Amazones	M	4	0

HENRY FARMER.

		s.	d.
Jerusalem the Golden—(The celebrated Hymn)	M	3	0
Gloria in Excelsis—Mozart's 12th Mass	M	2	0
Danish National Hymn	M	3	0
Himmel's air Alexis	M	3	0
Hallelujah Chorus—Messiah	M	2	6
Gloria in Excelsis—From his Mass in B♭	M	2	0
Merrily, Merrily, over the Snow	M	3	0
Pestal—Introduction and Variations	E	2	6
Dixey's Land	E	2	0
Miserere, and Ah! che la Morte—Trovatore	M	2	6
Splendente te Deus—Mozart's Motett	M	2	6
Beethoven's Adelaide	M	2	6
Oh! Charming May—Rondo	E	2	6
Home, Sweet Home	M	3	0
The Harp that once thro' Tara's Halls	M	2	6
Garibaldi's Hymn	M	2	0
The Blue Bells of Scotland	M	2	6
On yonder Rock reclining—Fra Diavolo	M	2	0
Gloria in Excelsis Deo—Haydn's 1st Mass	M	1	6
The Arm of the Lord—Haydn	M	2	6
The Hyde Park Grand Review March—(Illustrated)	M	3	0

L. E. HAWLEY.

The Blue Bells of Scotland	M	3	0

W. V. WALLACE.

Villanella D' Inspruck	M	3	0
Tarantella Napolitaine	M	3	0
Rondo Brillante a la Spaniola	M	3	0
Papilio's Trial Flight, Polka Fantastique	M	3	0

JOHANNES WINKELHAUS.

Jessie, the Flower of Dumblane—(Transcription)	M	3	0
My First Love—Romance	M	3	0
Handel's Dead March in Saul	M	4	0
Simplicity is Beauty—(Transcription)	M	2	6
Savourneen Deelish—(Transcription)	M	3	0
Abd el Kader—Mazurka	M	3	0
Flirtation—Mazurka	M	3	0
Coming thro' the Rye—(Scotch Air)	M	3	0
Prince George Galop	M	3	0
Irresistible Valse	M	4	0
Hope told a Flattering Tale	M	3	0
The Plough Boy	M	3	0
Ma Normandie	M	3	0
My Lodging is on the Cold Ground	M	3	0
'Twas within a mile o' Edinboro Town	M	3	0
Triumphal March	M	3	0
Rip Van Winkle Galop	M	4	0
Trovatore—Fantasia Brilliant	M	4	0
Freyschutz—Fantasia Brilliant	M	4	0
Belgravia Galop	M	3	0
Belgravia—Mazurka	M	3	0
Life let us Cherish	M	3	0
Weber's Last Waltz	M	3	0
Gentle Annie	M	3	0
Minstrel Boy	M	3	0
Lass o' Gowrie	M	3	0

GEORGE JACKSON.

The Blue Bells of Scotland—Grand Fantasia, with Variations	D	5	0
Home, Sweet Home—Fantaisie de Concert	D	5	0

H. W. GOODBAN.

Annie Lisle	M	3	0
Burlesque Fantasia	M	3	0
Minnie Clyde	M	3	0
Gentle Annie	M	4	0
The Cruiskeen Lawn	M	3	0
The Wearing of the Green	M	3	0
Under the Willow She's Sleeping	M	3	0
Un Ballo in Maschera	M	3	0

LONDON: JOSEPH WILLIAMS.

ON

PAGANINI'S
ART OF
Playing the Violin.

BY

CARL GUHR,

CHAPEL-MASTER AND DIRECTOR OF THE THEATRE IN FRANKFORT-ON-THE-MAINE.

TRANSLATED FROM THE GERMAN BY SABILLA NOVELLO, AND THE MUSICAL EXAMPLES REVISED BY W. G. CUSINS.

PRICE 6s.

J. ALFRED NOVELLO, LONDON AND NEW YORK.

Now ready,

Novello's Cheap and Complete edition, Folio size.

RINCK'S PRACTICAL ORGAN SCHOOL. Op. 55. Carefully revised and corrected; with the German directions and terms translated into English. Price 15s., or in Six Parts, 3s. each.

Published this day.

NOVELLO'S CATALOGUE OF SACRED MUSIC, with English words. Gratis, or post free for one stamp.

NOVELLO'S ORIGINAL OCTAVO EDITIONS OF ORATORIOS,

In Vocal Score, with a separate Accompaniment for the Organ or Pianoforte by VINCENT NOVELLO.—These Works will be found appropriate presents; combining elegance with a moderate outlay for a standard work.

Works already completed:—

HAYDN'S		
Creation	(bound)	3s. 0d.
HANDEL'S		
Saul	(bound)	6s. 6d.
Israel in Egypt	(bound)	4s. 6d.
Solomon	(bound)	7s. 0d.
Messiah	(bound)	4s. 0d.
Samson	(bound)	4s. 0d.
Judas Maccabæus	(bound)	4s. 0d.
Jephtha	(bound)	6s. 6d.
Dettingen Te Deum	(paper)	2s. 6d.
Coronation Anthem, 'Zadock the Priest'		
Joshua	(bound)	5s. 6d.
Acis and Galatea (paper covers)	3s. 0d.	
Alexander's Feast ,,	3s. 6d.	(bound) 9s. 0d.
Ode on St. Cecilia's Day ,,	2s. 0d.	
Deborah	(bound)	6s 6d.
MENDELSSOHN'S		
St. Paul	(bound)	6s. 6d.
Hymn of Praise—Lobgesang (paper)	4s.	(bound) 5s. 6d.
As the Hart pants (do.)	1s. 6d.	
MOZART, HAYDN, & BEETHOVEN.		
The Three Favorite Masses, with the Latin words, and an English adaptation by R. G. Loraine, Esq.—viz.,		
Mozart's Twelfth Mass (paper)	3s. 6d.	
Haydn's Third or Imperial (paper)	2s. 6d.	(bound) 8s. 6d
Beethoven's Mass in C (paper)	2s. 6d.	
,, Engedi; or, David in the Wilderness	(paper)	3s.
Mozart's Requiem	(paper)	2s.
ROMBERG'S		
Lay of the Bell	(paper)	2s. 6d.

All the Choruses from the Octavo Editions may be had separately from 2½d. to 6d. each.

NOVELLO'S FOLIO EDITIONS OF ORATORIOS.

In Vocal Score, with a Separate Accompaniment for the Organ or Pianoforte by VINCENT NOVELLO. The majority of these Oratorios are embellished with Vignette Titles, after Raffaelle, engraved by William Humphrys.

HANDEL,	The Messiah	10s.
,,	Judas Maccabæus	15s.
,,	Israel in Egypt	15s.
,,	Samson	15s.
,,	Jephtha	15s.
,,	Joshua	15s.
,,	Solomon	15s.
,,	Saul	15s.
,,	Dettingen Te Deum	5s.
,,	Acis and Galatea	10s.
,,	Alexander's Feast	10s.
,,	Ode on St. Cecilia's Day ...	6s.
HAYDN,	The Creation	12s.

The above Oratorios can be had neatly bound in cloth for 2s. 6d. each extra.

MENDELSSOHN,	St. Paul ... (bound in cloth)	21s.
,,	Hymn of Praise ...	14s.
NEUKOMM,	David ... ... (bound)	24s.
,,	Mount Sinai ... (bound)	24s.
PIERSON, H. H.,	Jerusalem (bound in cloth)	31s. 6d.
JACKSON (Masham),	Isaiah (bound in cloth)	24s.
"	The Deliverance of Israel from Babylon do.	21s.
BEETHOVEN,	Engedi; or, David in the Wilderness	9s.
ELVEY, Dr.,	Resurrection and Ascension ...	9s.

Each Song, Duet, Trio, Quartett, or Chorus, may be had singly, from 6d. to 2s. each—Upwards of 400 are now ready.

"Studies serve for delight, for ornament, and ability. * * * * * There is no stond or impediment in the wit, but may be wrought out by fit studies."—*Lord Bacon.*

NOVELLO'S LIBRARY

FOR THE DIFFUSION OF

MUSICAL KNOWLEDGE.

Under this title are being reprinted a variety of standard Treatises on the Art of Music, written by the most esteemed English and Foreign Masters, at prices which place them within the means of every student.

The convenient form adopted for "Hawkins's History of Music" has been found particularly well adapted for Novello's LIBRARY for the diffusion of MUSICAL KNOWLEDGE, because the page presents so much at one view as especially to aid comparative study.

The success of the undertaking, and its continuation, however, must depend on the sale of a large number of copies and every buyer of even a single copy will be lending a helping hand to the good work. Let every one, then, who desires the diffusion of musical knowledge, order of their nearest Music-seller or Bookseller the Parts of Novello's LIBRARY for the diffusion of MUSICAL KNOWLEDGE as they are published.

THEORETICAL SERIES.

There are now ready,

I.—**CHERUBINI'S TREATISE ON COUNTERPOINT AND FUGUE.** Translated by MARY CROWDEN CLARKE. [Former price, 31s. 6d.] Bound in whole cloth, 6s. 6d., or $1.63c.; (post free, 7s.)

II.—**DR. MARX'S GENERAL MUSICAL INSTRUCTION.** Translated, from the German, by G. MACIRONE. The musical examples revised by JOSIAH PITTMAN. [Former price, 15s.) Bound in whole cloth, 6s. 6d., or $1.63c.; (post free, 7s.)

*** Of this work, five large editions have been printed in Germany, besides being reprinted in the United States and in England. It comprehends minute explanations of every musical matter, from the simplest rudiments, through the various elaborations of rhythm, doctrine of tones, instruments, elementary and artistic forms of composition, artistic performance, and musical education in general.

III.—**FETIS' TREATISE ON CHOIR AND CHORUS SINGING.** Translated, from the French, by the Rev. THOMAS HELMORE, M.A. [Former price, 15 francs.] In paper wrapper, 1s. 6d. 38 cents.

IV.—**MOZART'S SUCCINCT THOROUGH-BASS SCHOOL.** Translated, from the German, by SABILLA NOVELLO. The musical examples revised by, JOSIAH PITTMAN. [Former price, 7s.] In paper wrapper, 10d., or 21 cents.

V.—**CATEL'S TREATISE ON HARMONY.** Translated by MARY COWDEN CLARKE, from the original French. [Former price, 15s.] In paper wrapper, 1s. 6d., or 63 cents.

VI.—**ALBRECHTSBERGER'S** collected Writings on **THOROUGH-BASS, HARMONY,** and **COMPOSITION,** for Self-Instruction. Translated by SABILLA NOVELLO, from the original German. The musical examples revised by VINCENT NOVELLO. [Former price, 42s.] Vol. I., Harmony and Thorough-Bass, 3s. 6d., or 88 cents. Vols. II and III., Guide to Composition, each 3s. 6d., or 88 cents. Three Vols. in One, cloth, 10s. 6d., or $2.63.

VIII.—**DR. CROTCH'S ELEMENTS OF MUSICAL COMPOSITION,** with the Musical Examples properly combined with the Text. (Reprinted by the kind permission of the proprietor of the copyright.) [Former price, 21s.] In paper wrapper, 4s. 6d., or $1.13c. The musical examples revised by THOMAS PICKERING.

In the Press.

VII.—**BERLIOZ' TREATISE ON MODERN INSTRUMENTATION & ORCHESTRATION.** Containing an exact table of the compass, a sketch of the mechanism, and study of the quality of tone (*timbre*) and expressive character of various instruments; together with a large number of examples in score, from the productions of the greatest Masters, and from some unpublished works of the Author.

PRACTICAL SERIES. Now ready.

LI.—**RINK'S PRACTICAL ORGAN SCHOOL.** Op. 55. Carefully revised and corrected, with the German directions and terms translated into English. Price 15s., or $3.75c.; or in 6 books, 3s. or 75 cents, each.

LII.—**GUHR'S PAGANINI'S ART OF PLAYING THE VIOLIN,** (an Appendix to all other Violin Schools which have as yet appeared), with a Treatise on Single and Double Harmonic Notes. Translated from the German by SABILLA NOVELLO. The musical examples revised by W. G. CUSINS. In paper wrapper, 6s., or $1.50c.

Several equally important works are in a forward state of preparation, which will be issued in rapid succession, at similarly popular prices; they will be more particularly announced when quite ready for sale.

Printed, Published, and Sold by J. ALFRED NOVELLO, LONDON & NEW YORK.

VARIOUS IMPORTANT COLLECTIONS OF

CATHEDRAL MUSIC, *in Vocal Score, with an Accompaniment for the Organ, chiefly Edited by VINCENT NOVELLO.*

Printed on extra size paper, and bound in whole cloth.

BOYCE'S COLLECTION OF CATHEDRAL MUSIC. In 3 vols., each £2. 2s.

Separate ORGAN PART to ditto, with the words between the treble and bass staffs. 2 vols., each £1. 1s.

Separate VOICE PARTS to ditto, each £1. 5s.

BOYCE'S OWN SERVICES AND ANTHEMS. 4 vols., each £1. 1s.

CLARKE WHITFELD'S SERVICES and ANTHEMS. 4 vols. in two, 30s. each.

CORFE'S SERVICE in B flat, and 11 ANTHEMS. 18s.

CROFT'S THIRTY SELECT ANTHEMS AND THE BURIAL SERVICE. 2 vols., each £1. 6s.

GREENE'S FORTY SELECT ANTHEMS. 2 vols., each £1. 5s.

KENT'S MORNING AND EVENING SERVICE with TWENTY ANTHEMS. Vol. 1, folio, 14s.; Vol. 2, 21s.

Vols. 1 and 2, octavo, each 8s.

MOTETT SOCIETY'S PUBLICATION: a Collection of Ancient Church Music, originally printed for the Motett Society, consisting of Services and Anthems by the best English and Italian Composers, in Vocal Score, with separate Accomp. for the Organ by E. F. RIMBAULT, LL.D., F.S.A.

Vol. 1, Anthems for Festivals. Price 24s.

Vol. 2, Services. Price 16s.

Vol. 3, Miscellaneous Anthems. Price 24s.

NARES'S TWENTY ANTHEMS. Price 25s.

NOVELLO'S CATHEDRAL CHOIR BOOK: a Collection of Services, in 2 vols., each 25s. Vocal Score, without Accompaniment, 2 vols., each 14s 6d.

OUSELEY'S (Rev. Sir Fred.) Collection of SERVICES. Price 31s. 6d.

OUSELEY'S own SERVICES and ANTHEMS. 31s. 6d.

PURCELL'S SACRED MUSIC: the Cathedral Services, Anthems, Hymns, &c. Complete in 4 vols., 31s. 6d. each.

Vol. 1, Verse Anthems in major keys.	-	Pages 312.
,, 2, Verse Anthems in minor keys.	-	,, 306.
,, 3, Full Anthems, Hymns, Sacred Songs, and Latin Pieces	-	,, 230.
,, 4, Services and Chants	- - -	,, 215.

RIMBAULT'S Collection of CATHEDRAL SERVICES. Price 42s.

SMITH'S (John, Mus. Doc.) SERVICES, in 1 vol. 21s.

*** *Each Service and Anthem may be had singly from the vols., either in score or sep. vocal parts (for prices, see Catalogues).*

SECOND EDITION.—Price 1s.

NOVELLO'S SCHOOL ROUND-BOOK; a collection of Fifty Rounds and Catches, arranged according to their relative difficulty. Edited by the Rev. J. POWELL METCALFE.

Also, a second set of Fifty Rounds, price 1s.; or the two sets bound in cloth, 2s. 6d.

No one, who, in instructing children in music, has employed both rounds and harmonized airs, can doubt which style is more easily taught; and even where there is no experience to guide, reason alone can determine the matter.

SIR JOHN HAWKINS'S GENERAL HISTORY OF THE SCIENCE AND PRACTICE OF MUSIC. Price 35s., bound in Two Volumes. Supplementary Volume of Portraits, 14s., in paper covers; 16s., bound in cloth.

IN the present age, when public attention is so extensively directed towards the study and practice of Music, it has been thought that a new edition of SIR JOHN HAWKINS'S valuable HISTORY OF MUSIC would prove peculiarly acceptable, as being by far the best history of the art extant. It was formerly a very scarce and expensive book, but the present price, 35s. bound in two volumes, places it within the reach of both amateur and professional musicians. The large subject of a History of Music, embracing heterogeneous matter, and the result of wide research, makes it a storehouse to which a definite clue is required to give ready access. This will be found in the new and compendious Indexes, which have been carefully compiled, and added to the present edition. The whole matter occupies more than 1000 large pages of close print, with more than 200 wood-cuts, and provides the material for many a long winter evening's amusement by their perusal.

PREFACE.

I SHOULD scarcely have thought of adding to the number of works on the violin, had not Paganini visited Germany, and renewed the miracles of Orpheus by his extraordinary performance, so entirely different from all hitherto heard. Rode, Kreutzer, Baillot, and Spohr,—these giants among violin players,—appeared to have exhausted all possible resources of the instrument; they improved its mechanism, and introduced manifold effects by various uses of the bow, which in their hands lent itself to all shades of expression and execution. By the magic of their tones, which vied with that of the human voice, they succeeded in representing all passions or feelings of the soul; and, following the path trodden by Corelli, Tartini, and Viotti, they thus raised the violin to the high rank of perfection which enables it to exercise sway over the human mind. In this, they still remain great and unexcelled. But when Paganini is heard and compared with other masters, it must be owned that he has overleapt the barriers formed by custom, and has pursued an entirely new and original path, which distinctly divides him from other great artistes, and causes those who hear this magician for the first time, to be lost in wonder, admiration, and ecstasy; in wonder, at the superhuman power he possesses over his instrument; in admiration and ecstasy at the manner in which he combines powerful, all-conquering mechanism of execution, with the godlike breathings of human tone, thus affording endless space for the workings of imagination, and touching the deepest feelings of the heart. Altogether, he is able to produce effects on his instrument, utterly unconceived until now; and words fail to describe that which has just been heard. For a long time I was so fortunate as to hear this great master constantly, and to converse with him on his manner of playing; and as he carefully avoided every disclosure of the secret of his art (if I may use the expression), I was at some pains to observe him studiously, and remark in what he differed from all other violin players, in order to imitate such differences on my own instrument, of course in an imperfect manner; by degrees, to my great joy, I succeeded better and better. Instigated by several brothers in the art, I then resolved to describe the peculiarities of Paganini's art, for the benefit of those who had never, or seldom, heard this master, and who might thus attain his excellencies. Especially I desire to reduce to a kind of system the playing of harmonics, which is seldom sufficiently treated of in books of instruction. Those unpractised in this branch may by this means obtain useful knowledge for single and double harmonic notes, as also for the formation and execution of whole passages. It is a defect in modern violin playing to neglect harmonic playing, which, cleverly employed, with judgment and taste, is not only very effective, but improves delicate management of the bow—essential in producing these notes, and ensures to the left hand a certainty and firmness bordering on infallibility; as, without the greatest precision of touch, the desired notes do not even sound. These are the reasons which determined me to publish this book of instruction, which, however, merely treats of those points which relate to the peculiarities of Paganini's style, and passes over matter contained in other schools. May I succeed in helping to spread knowledge, by which the mechanical power of the violin, so wonderfully increased by Paganini, may be generally and permanently raised to a higher grade! By the preceding remarks, the indulgent reader will understand that the present volume is not intended as a complete violin school, but merely as an appendix to such as already exist.

Before proceeding to technicalities, a word about Paganini himself. Not content with owning him great and unequalled as a performer, some persons, judging perhaps from his sickly appearance, have endeavoured to represent him as the victim of conflicting circumstances. Some hold that he has languished in the dungeons of the Inquisition—some, that he lived amongst banditti—some, that he

has been imprisoned as a Carbonaro—some, that he is the murderer of his wife, or other similar nursery tales, in which there is no single true word. We should come nearer the truth by thinking of him as a young artiste, 24 or 25 years old (at present he is 43 years of age), gifted with ardent imagination, fond of pleasure, inconsiderate, especially as regards high play, which is said to have been his failing at that epoch of his life. In Vienna, Paganini, to whose ears these foolish and injurious stories found their way, thought fit to contradict them publicly; but it would seem almost impossible for the general public to relinquish a favorite idea once accepted. "He could only have obtained such wonderful execution in prison, deprived of personal freedom." Even now, at every performance on the G string, some admiring hearer relates to his neighbour that Paganini owes his proficiency to a hard-hearted, cruel jailer, who refused to replace the three higher strings, broken one after another from his violin; thus reducing him to the single low G string, on which, by constant exercise, he attained astonishing power. All this certainly sounds horrible and romantic, but I regret that I must equally declare this invention to be an untruth, having heard it pronounced such by Paganini's own lips. The idea of performing whole pieces on the G string alone was not really his, but was originated in a cheerful mood by the sister of Napoleon, the princess Elise, duchess of Tuscany. Paganini held an appointment in Tuscany, and there fell in love with a lady of the Court, to whom he endeavoured to declare his passion in a musical fancy: he composed a sonata for the G and E strings, which represented the conversation of two lovers; the deep G string being the lover, and the high E string the loved lady. The musical dialogue found favor, not only with the chosen object of his preference, but with the whole Court, and Princess Elise challenged Paganini to speak as Man only, in stronger tones. His genius caught eagerly at the idea; and he thenceforth, with the enthusiastic applause of an enchanted audience, executed entire pieces on the G string, the composition of which is as marvellous as the performance is delightful. This plain statement of a single case may serve to persuade those readers who have no personal knowledge of Paganini, that he is not

"Ein Geist aus finstern Regionen,
Wo nur die Unglücksel'gen wohnen."*

A nearer acquaintance would convince them of his child-like temper; he lives only for his art and his young boy of four years old, to whom he is deeply attached. Those inclined to judge him severely, might reproach him at present for a great love of money, which, considering his immense gains, might be termed avarice; yet even this fault loses its ugliness when we consider that he saves for his yet uneducated child. Paganini was born in Genoa, 1784. He received his first musical instruction from a common fiddler; the cultivation of his talent he owes to himself alone. A very celebrated Italian doctor nearly killed him, having mistaken and mistreated a malady of his. His already weakly body was much injured lately in Prague (if I do not mistake), where a tooth was extracted so clumsily that his lower jaw was injured, and he lost all his under teeth, which misfortune acted deleteriously upon his general health. Thus much on Paganini as a man; other details belong to his biography.

GUHR.

Frankfort, November, 1829.

* A spirit from out the dark regions, wherein only the unblessed dwell.

CONTENTS.

PAGE.

PREFACE - - - - - - 5

Section 1. On the strings - - 7

„ 2. On the adjustment of the bridge 7

„ 3. Position of the left arm - 7

„ 4. „ „ right arm - 8

„ 5. Paganini's attitude - - 8

„ 6. On the mechanism of Paganini's playing - - - 8

„ 7. On the tuning of his instrument 8

„ 8. Paganini's management of the bow - - - 11

„ 9. Paganini's combination of bowing, and pizzicato of the left hand - - - - 14

„ 10. Harmonic playing in single notes 15

A) Natural harmonic notes - - 15

B) Artificial harmonic notes with one firm and one loose finger - 16

C) Diatonic scales, in which natural harmonic notes occupy the principal degrees - - - 17

D) Scales of artificial harmonic notes 18

E) Chromatic scale - - - 20

PAGE.

Section 11. On harmonic double notes - 21

F) On the union of natural harmonic notes - - - - 21

G) On harmonic artificial double notes 22

Perfect fifths - - - 22

Major thirds - - - 22

Minor thirds - - - 23

Perfect fourths - - 23

Major and minor sixths - - 23

Major, minor, and diminished sevenths - - - - 24

Octaves - - - 24

Unisons - - - - 24

Scales in double notes - 25

Scales in sixths - - - 26

H) Exercises on single and double harmonic notes - - 27

I) On the manner of writing harmonic notes - - - 30

K) On the combination of harmonics with usual playing - - 30

Section 12. On Paganini's compositions for the G string, and their performance - - - - 30

„ 13. Paganini's *Tours de force* - 32

„ 14. On Paganini's performance in general - - - - 44

„ 15. Concluding remarks - 45

PRACTICAL SERIES.—No. 52.*

NOVELLO'S LIBRARY FOR THE DIFFUSION OF MUSICAL KNOWLEDGE.

"Studies serve for delight, for ornament, and ability. * * * * There is no stond or impediment in the wit, but may be wrought out by fit studies."—*Lord Bacon.*

ON

Paganini's Art of Playing the Violin,

(AN APPENDIX TO ALL OTHER VIOLIN SCHOOLS WHICH HAVE AS YET APPEARED,)

WITH A TREATISE ON

SINGLE AND DOUBLE HARMONIC NOTES.

DEDICATED TO

THE HEROES OF VIOLIN-PLAYING,—RODE, KREUTZER, BAILLOT, AND SPOHR,

BY

Carl Guhr,

CHAPEL-MASTER AND DIRECTOR OF THE THEATRE IN FRANKFORT-ON-THE-MAINE.

TRANSLATED FROM THE GERMAN BY SABILLA NOVELLO, AND THE MUSICAL EXAMPLES REVISED BY W. G. CUSINS.

Ent. Sta. Hall. *Price 6s.*

London Sacred Music Warehouse,

J. ALFRED NOVELLO, MUSIC SELLER (BY APPOINTMENT) TO HER MAJESTY,
69, DEAN STREET, SOHO, AND 35, POULTRY. ALSO IN NEW YORK, AT 389, BROADWAY.

* The numbers up to 50 are reserved for the Theoretical Series, 8vo. super-royal size. See List.

PAGANINI'S ART OF PLAYING THE VIOLIN.

---

§. 1.

ON THE STRINGS.

Paganini's playing requires weak or thin strings, for the following reasons:—

1st. Because he constantly employs the highest tones, which are seldom used by other violin players.

2nd. Because the harmonics, especially those which are artificial, sound more easily on thin strings in the higher positions.

3rdly. Because, unless the strings were thin, the second, third, and fourth fingers of the left hand, would not, in pizzicato, have sufficient strength to set them in proper vibration.

4thly. Because he sometimes tunes all four strings a semitone, the G string even a minor third higher, for which a set of thin strings is requisite, as thicker ones would not bear this greater strain without becoming harsh, which would injure the performance of the player.

(It is true that a stronger set of strings enables the player to produce a fuller tone, while a weak set has the disadvantage of being subject, especially in damp weather, to squeak on the E string, an accident which often happens to Paganini, and always produces an injurious effect on the boldness of his performance.)

An essential requisite of his sets of strings is, that they should be in equal proportion towards each other,—or, in other words, that they be in perfect 5ths; without this, it is impossible to produce some double-harmonic notes.

Before Paganini lets his G string be covered, he takes the laudable precaution, which cannot be too strongly recommended, of stretching it on a violin, neither higher nor lower, but precisely to the tone for which it is destined: for example, should it be required for G; he tunes it on G, the same by those destined to be tuned in A♭ and B♭; for the latter, both string and wire are much thinner than for the two first.

From the above it will be at once understood that Paganini, for public performances, changes the G string as the occasion may require; and the above-named precaution explains how it remains firmly in tune. The tuning or untuning during performance belongs to the category of fables.

He causes G strings to be covered *quite stiff* with thin wire; he *never* bends them, which must injure all covered strings; after they are covered, he pulls them through the tightened points of a thumb and first finger, letting the nail of the former touch the wire; by this the string sounds more easily, and loses the hardness, which is difficult to avoid in the commencement.

A principle requisite is, that a string be well examined *previous* to covering it, to discover if it have knots or joins, either of which render it unfit for correct playing.

§. 2.

ON THE ADJUSTMENT OF THE BRIDGE.

The bridge of Paganini's instrument is somewhat flatter than is usual; this renders the highest positions on the finger-board easier to the hand, and enables him to touch three strings at the same time; the strings are only elevated from the finger-board sufficiently to avoid jarring.

§. 3.

POSITION OF THE LEFT ARM.

According to the method common until now, we were taught that the left arm should remain in its natural attitude,—that is, that the elbow should be placed vertically beneath the middle of the instrument, which certainly appears the most easy position. Paganini"s attitude is more forced, as he presses the point of his elbow quite close to his body, with the upper part of the arm turning outwards.

§. 4.

POSITION OF THE RIGHT ARM.

The right arm lies quite close to the body, and is hardly ever moved. He allows free play only to the very bent wrist, which moves extremely easily, and guides the elastic motions of the bow with the greatest rapidity. It is only in strong and drawn out chords, for which the lower part of the bow is used, that he lifts the hand and lower part of the arm somewhat higher, and the elbow from the body.

§. 5.

PAGANINI'S ATTITUDE.

This is unrestrained, although not so dignified as that of Baillot, Rode, and Spohr. He also throws the weight of the body towards the left side, but he bends forward the left shoulder more than the above-mentioned masters.

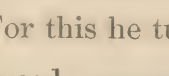
§. 6.

ON THE MECHANISM OF PAGANINI'S VIOLIN PLAYING.

Paganini differs from other masters of the violin principally:—1st. In the particular tuning of his instrument.—2ndly. By a bowing quite peculiar to himself.—3rdly. By the combination of *pizzicato* with the left hand, with bowing, which he even occasionally uses simultaneously.—4thly. By the frequent employment of harmonics, both in single and double notes.—5thly. By his performance on the G string.—6thly. By extraordinary *tours de force;* for no living artiste dares so much as he does.

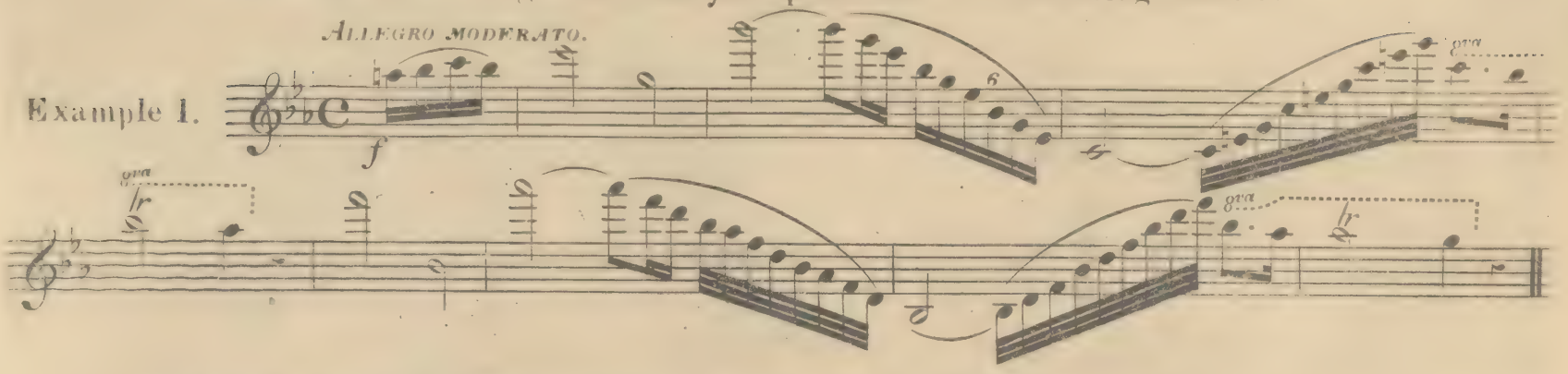
§. 7.

ON THE TUNING OF HIS INSTRUMENT.

My critique on Paganini's performance, in the ***Didaskalien***, contains the following remarks: " With regard to the tuning of his instrument, it is quite peculiar, and in some respects inexplicable. (When I wrote these lines, I had heard Paganini but once.) Sometimes he tunes the three upper strings a semitone higher, while the G is a minor third higher than usual: (this was an error, as the lower string was also only tuned in A♭.) Sometimes, by a single turn of the screw, he re-tunes them with certainty and firmness, and the intonation is hit, surely, correctly, and at once. Those who are aware how much strings give when only the G string is tuned somewhat higher, and how, in general, they lose their correct tension of tone in a rapidly-altered tuning, will wish, like myself, that Paganini may not conceal, at least, this part of his art-mystery from the world. In the concerto of the evening, the G string broke, between the ***Andante*** and the ***Polacca***, and the new string, although afterwards tuned in B♭, (an error!) stood as firm as a wall." The explanation of this secret, and the correction of the last statement, is contained in §. I. His first concerto, which he played to us (one of the most excellent, grand compositions ever written for the violin), was written in E♭ major. For this he tuned thus:  which he retained throughout the three parts, and which produced a surprising and enchanting effect. We were thrown into astonishment (*for he never tuned the violin within hearing*) when we heard the covered tones of the E♭ scale vibrate clearly and full, even in the highest position.

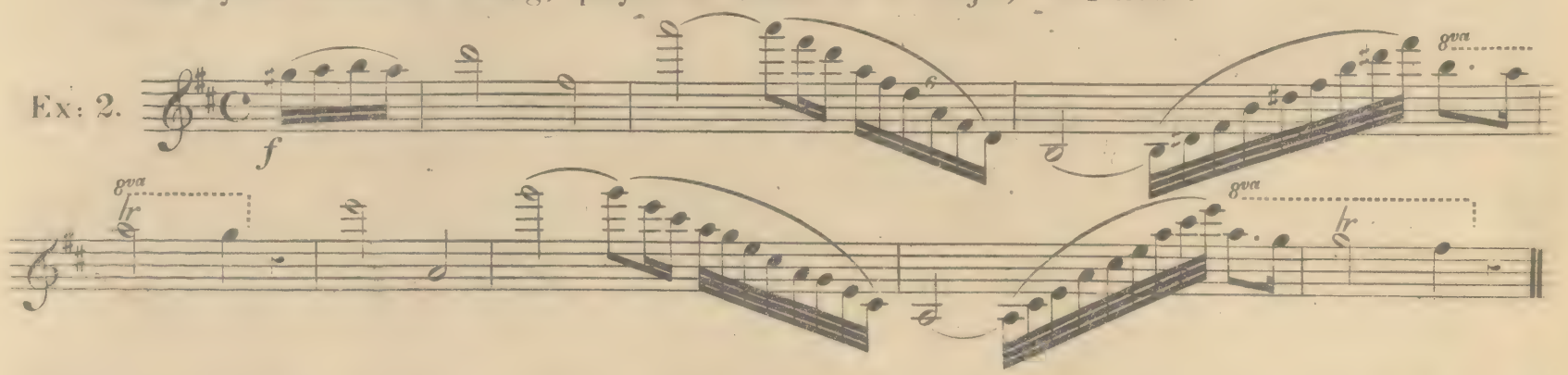
The first solo began as nearly as possible in the following manner:

Example 1.



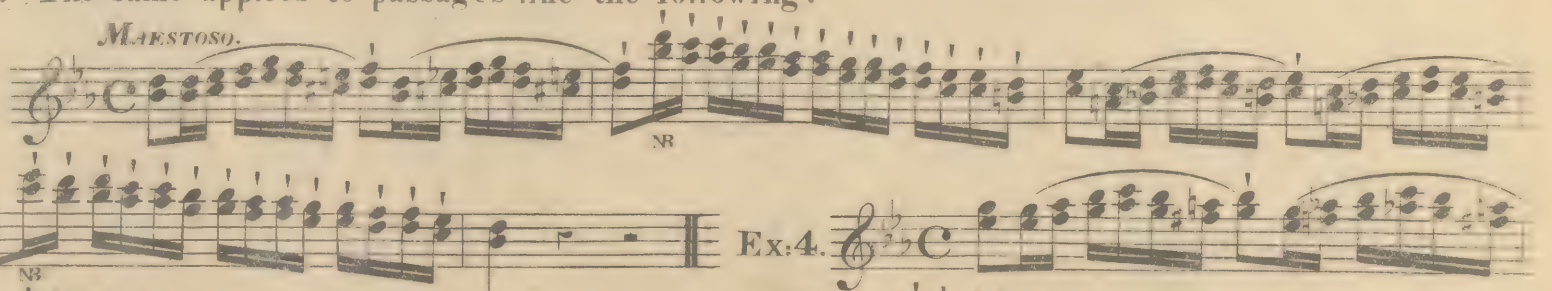
He by the means of tuning, played the whole in D major, as follows:

Ex: 2.

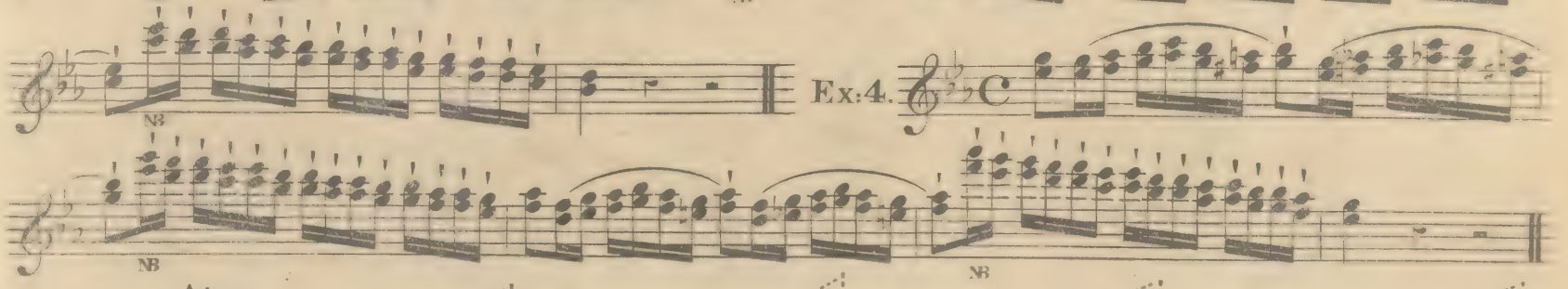


The effect was extraordinary, and the difficulty greatly diminished by transposition to this Key. The same applies to passages like the following:

Ex: 3.

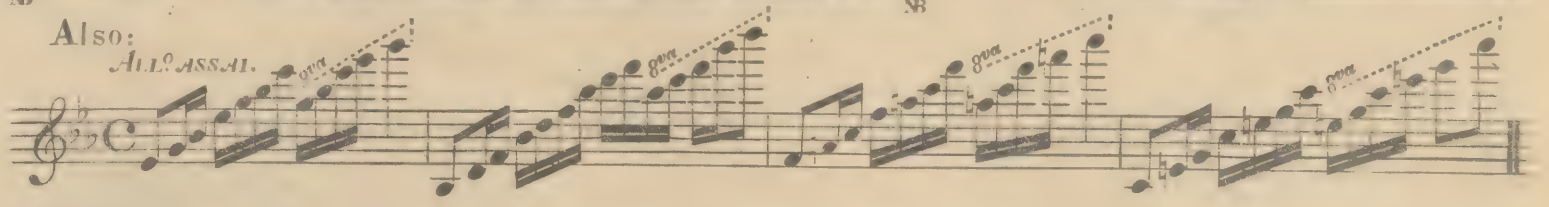


Ex:4.



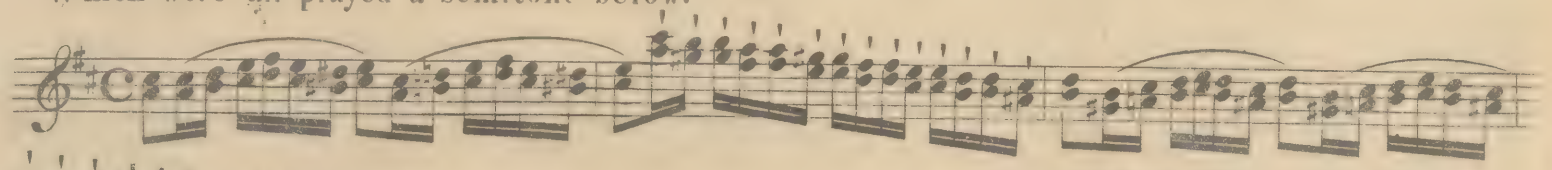
Also:

Ex: 5.

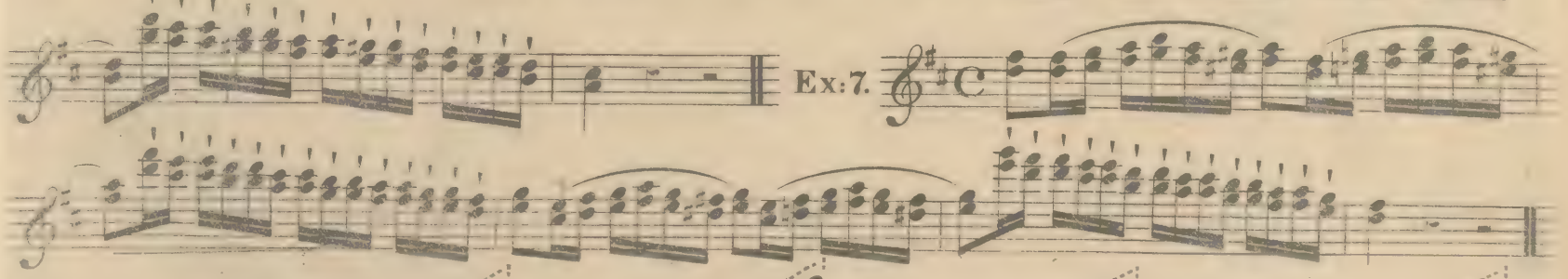


Which were all played a semitone below.

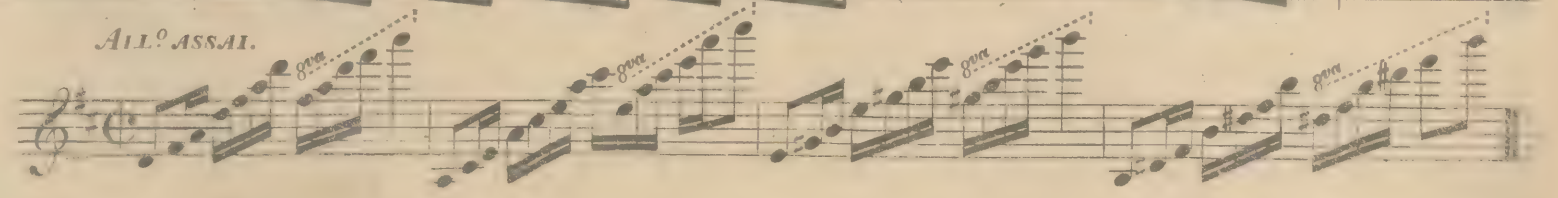
Ex: 6.



Ex:7.



Ex: 8.



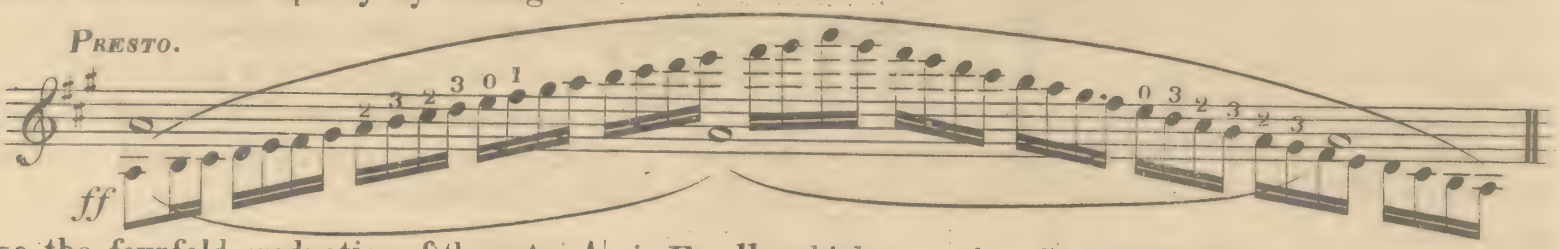
The passages marked **NB.** be bows in the manner shown in Example 22.

10 Passages which at first appeared inexplicable and impossible, such as:

Ex: 9.

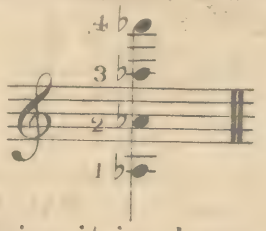
Found their solution equally by tuning.

Ex: 10.

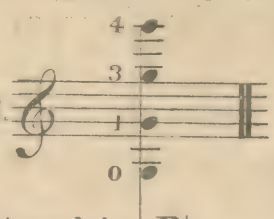


Also the fourfold production of the note Ab in Ex: 11, which was played as in Ex: 12.

Ex: 11.

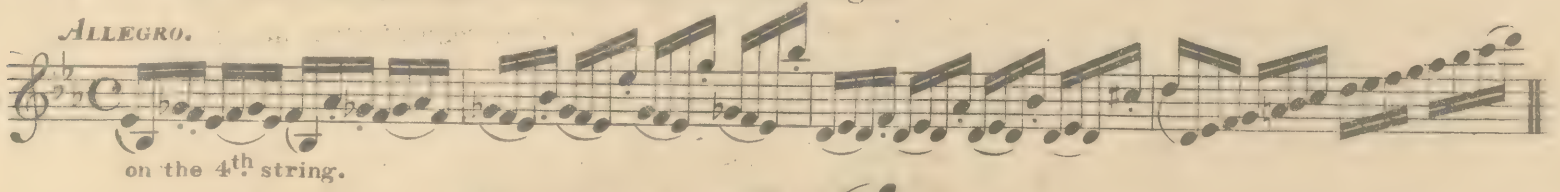


Ex: 12.

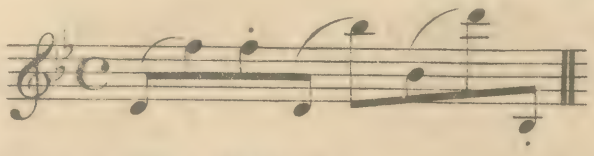


For compositions on the G string it is always to be tuned in Bb.
It is then possible to play passages such as the following:

Ex: 13.

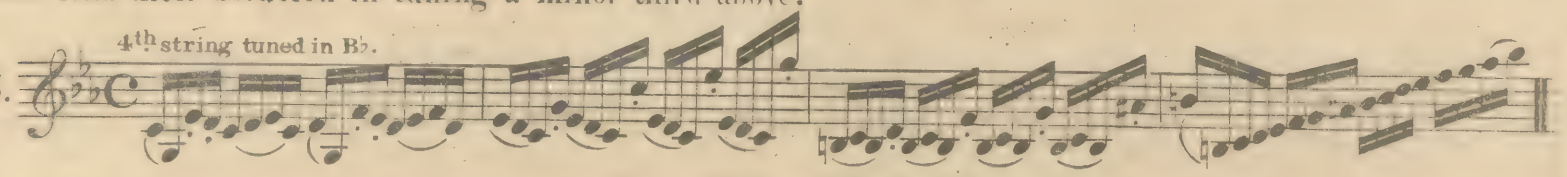


Ex: 14.

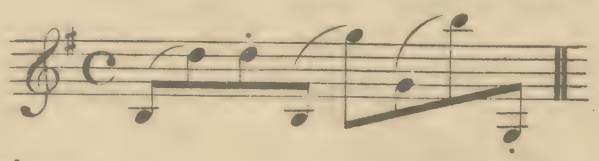


which find their solution in tuning a minor third above.

Ex: 15.

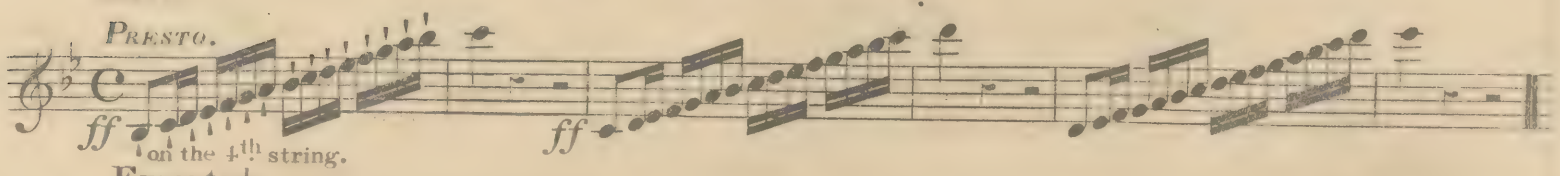


Ex: 16.



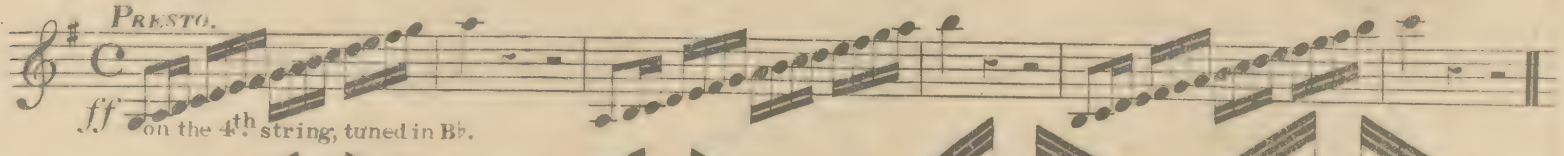
Also:

Ex: 17.



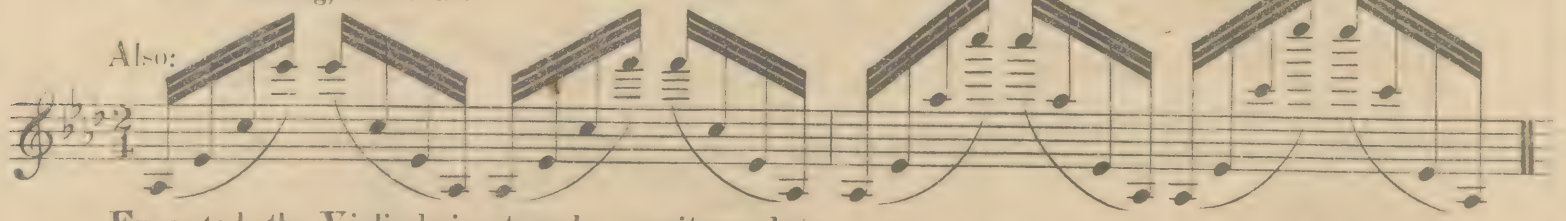
Executed:

Ex: 18.



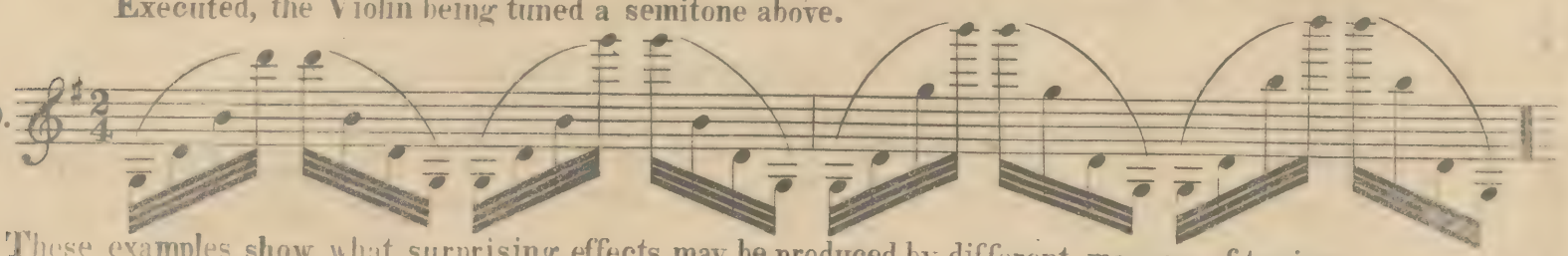
Also:

Ex: 19.



Executed, the Violin being tuned a semitone above.

Ex: 20.

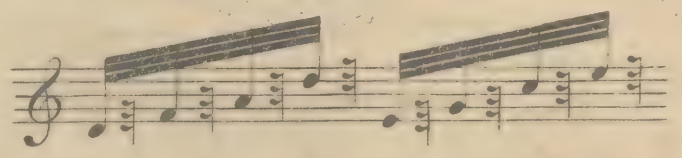


These examples show what surprising effects may be produced by different manners of tuning.

PAGANINI'S MANAGEMENT OF THE BOW.

Paganini's peculiar management of the bow, which he skilfully unites with that already known, gives to his performance the greatest liveliness and variety, as it enables him to produce the strongest contrasts between drawn-out sustained tones and those hit or made by springing; these last he plays in every grade of rapidity and in the most different expressions. He is perfect master of his long-held bow, in every position in which it may be placed and in every degree of strength, delicacy or crescendo. By different shades of tone he imparts to his singing melodies a softness which words cannot describe. In Adagios he seems to breathe forth the tones of his instrument like sighs that escape from an oppressed heart; then he swells them to such a full strength, that sometimes the fear arises that he may pass the limits of the beautiful, which, however, is never the case. In Allegro maestoso movements, he prefers a bow-management, essentially different in execution and effect, from that taught in the Paris school of violin, which directs "that each struck note should be as much expanded as possible; the middle of the bow be used, that the whole string may vibrate sufficiently and produce a round tone &c," for example:

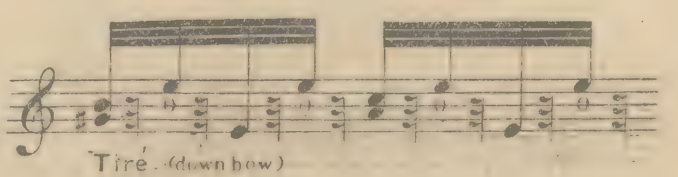
Ex: 21.



But Paganini gives to the bow a springing or *whipping* impulsion; uses for this nearly the middle and only so much of the length as is necessary to set the string in motion. This bowing he only uses for piano tones, about a degree weaker than mezzo-forte; and for this, it is of great effect.

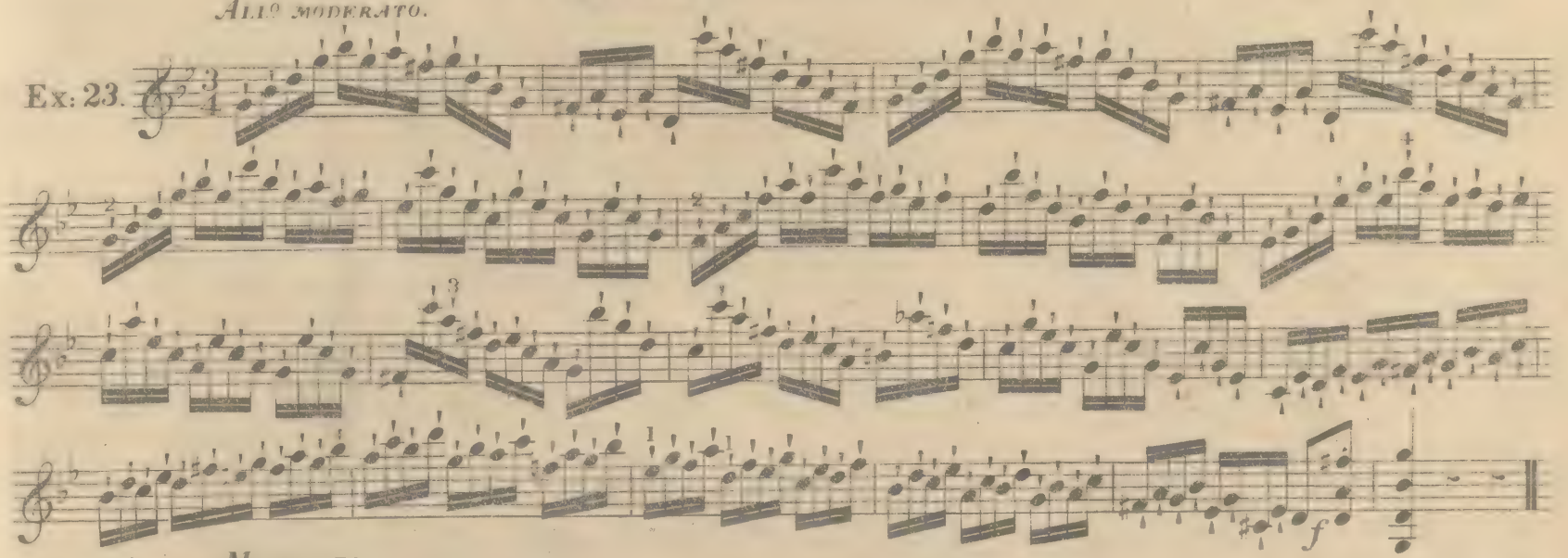
In this manner of bowing much depends on the wrist of the right hand, the arm remaining perfectly quiet. The thumb and first finger hold the bow lightly, but the little finger must sustain it, otherwise the springing movement will be too strong. The following example will clearly demonstrate the above, if played in the manner just described, which may then be applied to entire passages;

Ex: 22.



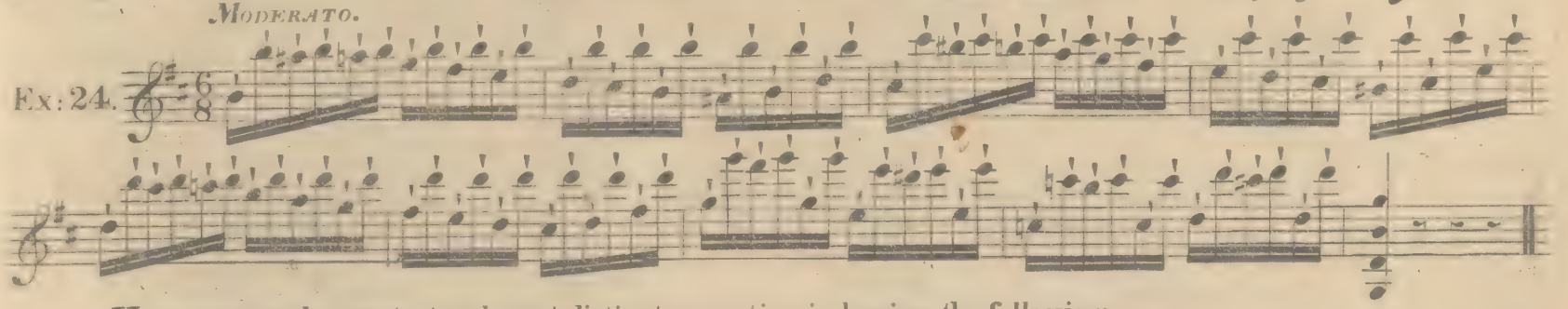
All.o moderato.

Ex: 23.



Moderato.

Ex: 24.



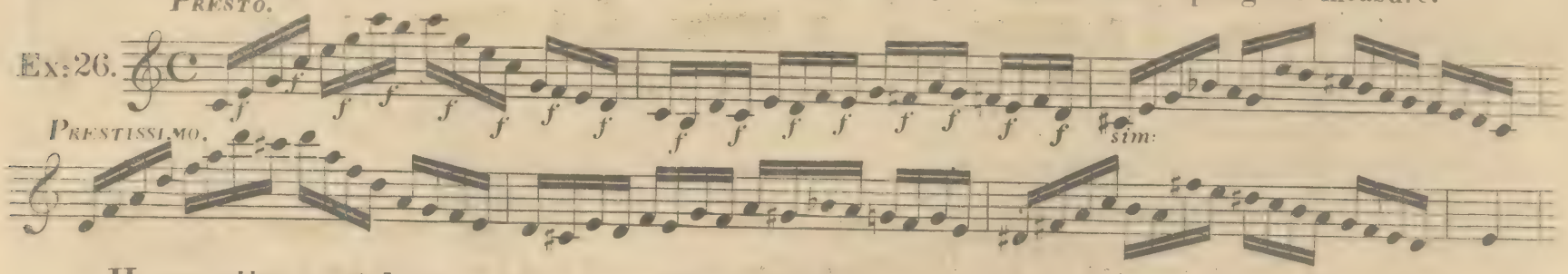
He possesses the greatest and most distinct execution in bowing the following:

Presto.

Ex: 25.

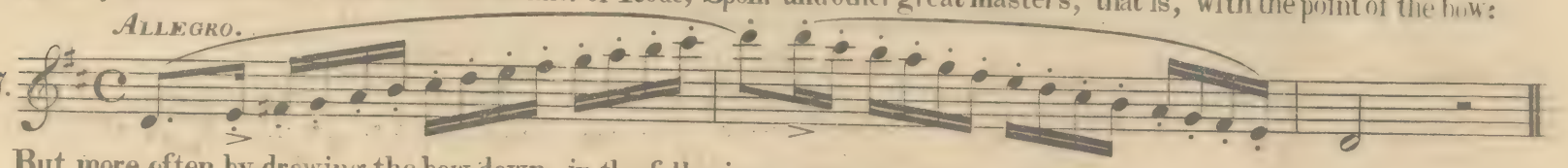
Also in marking unaccented sub-divisions of bars, in rapid tempo, without interrupting the measure:

Ex: 26.



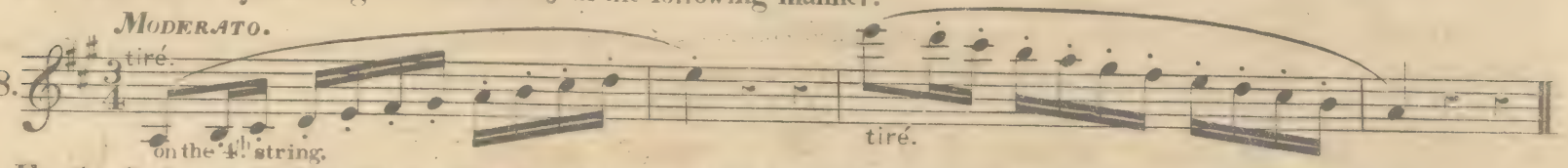
He very seldom executed staccato in the manner of Rode, Spohr and other great masters, that is, with the point of the bow:

Ex: 27.



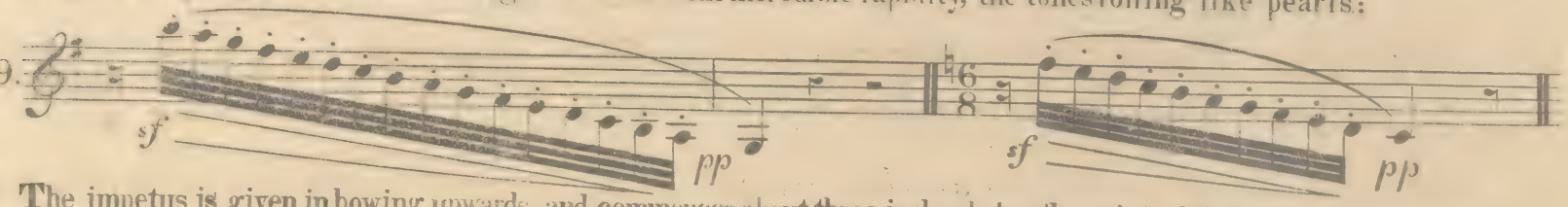
But more often by drawing the bow down, in the following manner:

Ex: 28.



For this he leaves the bow quite close to the string, and merely marks with the thumb and first finger of the right hand. The listener most often hears a peculiar, very surprising staccato, which he produces by *throwing* the bow on the string, letting it spring while he runs through the scales with incredible rapidity, the tones rolling like pearls:

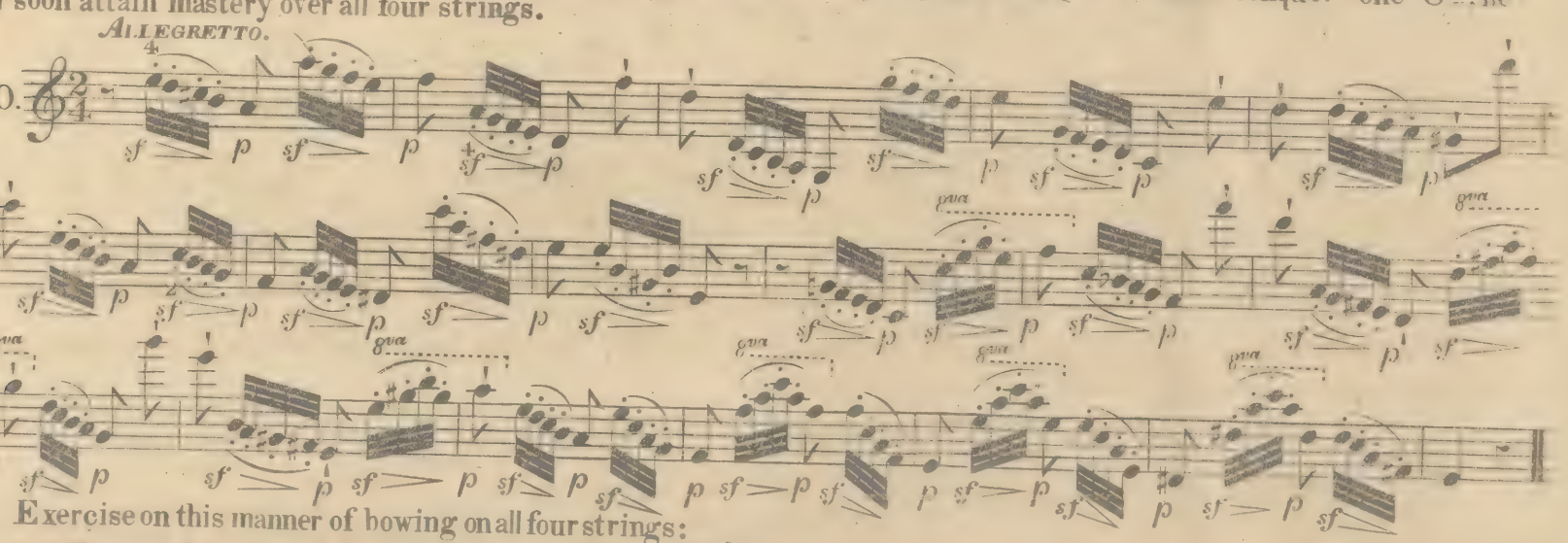
Ex: 29.



The impetus is given in bowing upwards, and commences about three inches below the point of the bow, which is held quite loosely the little finger forming the counterpoise, by which means the bow continues its springing action.

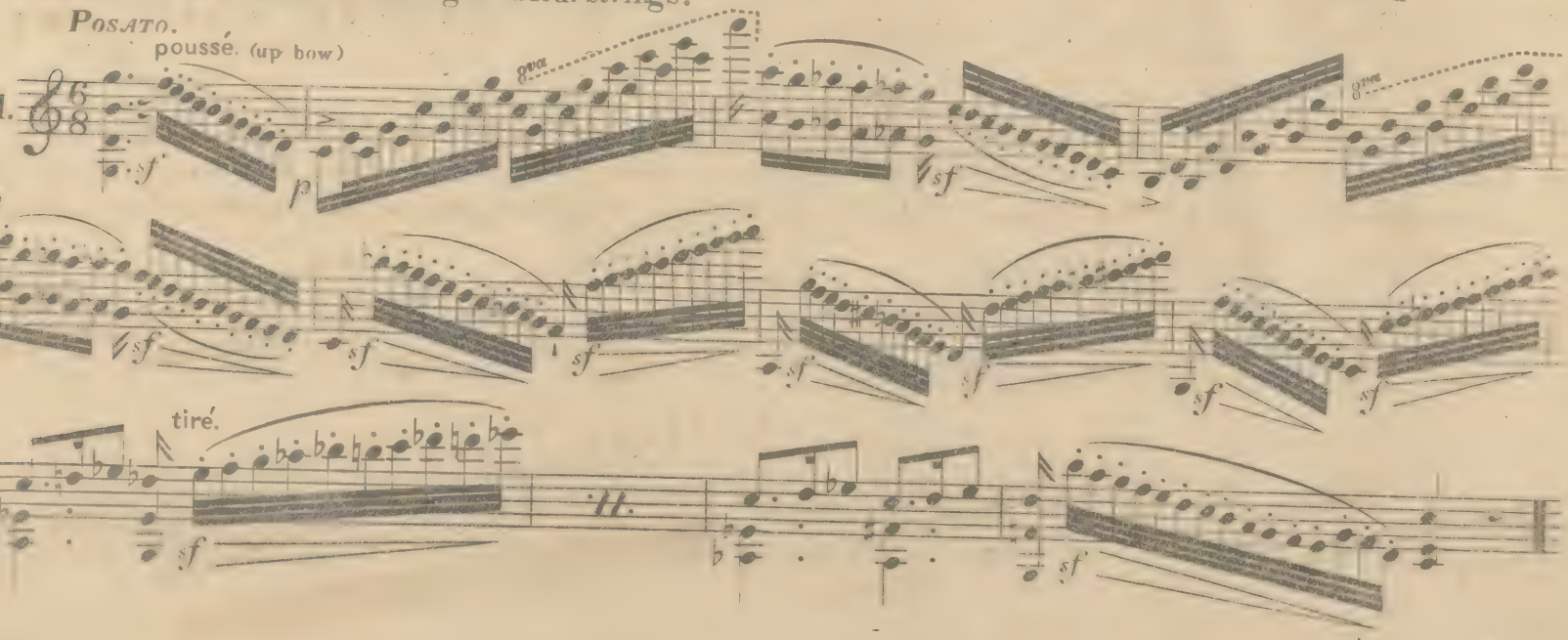
This art may be learnt by commencing with four tones, and gradually increasing the number. The greatest difficulty in this bowing is the change of strings, when the bow is apt to cease springing; but if the scholar conquer one 8ve. he will soon attain mastery over all four strings.

Ex: 30.



Exercise on this manner of bowing on all four strings:

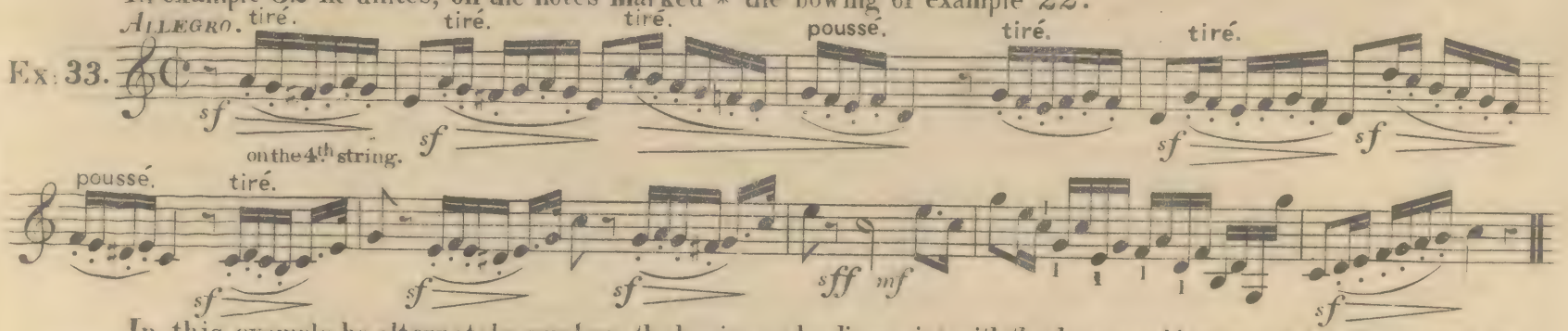
Ex: 31.



Ex: 32.

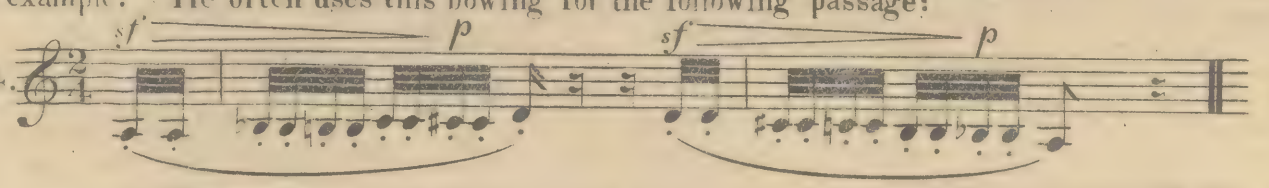
In example 32 he unites, on the notes marked * the bowing of example 22.

Ex: 33.



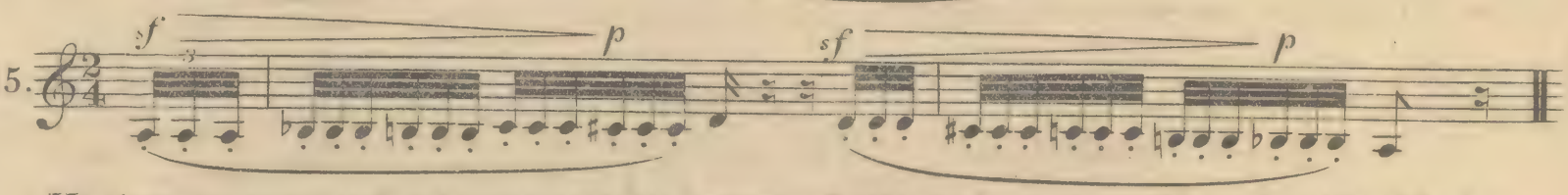
In this example he alternately employs the bowing under discussion with the downward bowing; as is indicated in the example. He often uses this bowing for the following passage:

Ex: 34.



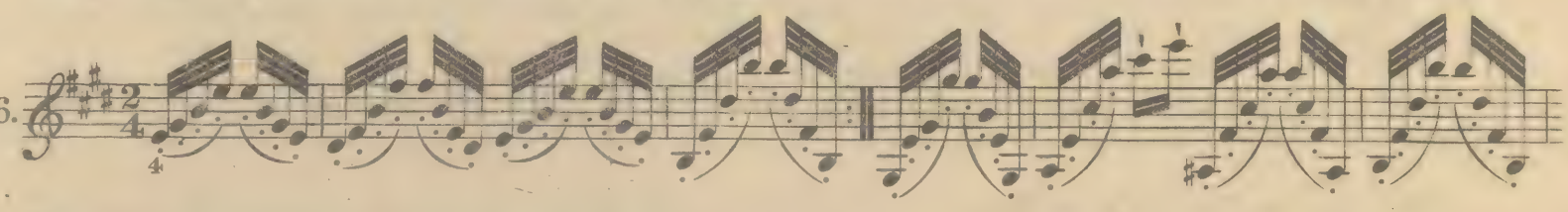
or as follows:

Ex: 35.



He gives great precision and roundness to his arpeggio; for this he does not use the exact middle of the bow.

Ex: 36.

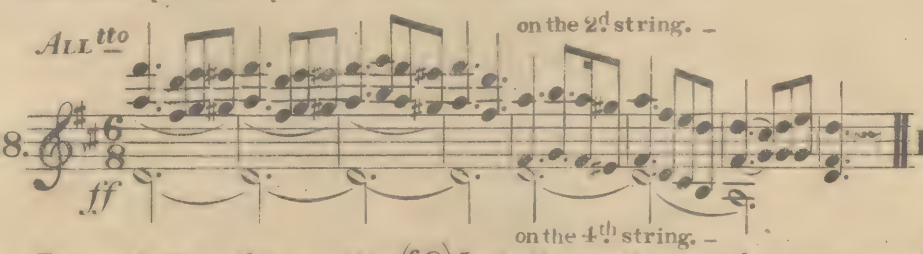


He skips over strings, in slurred passages, with certainty and distinctness, for example:

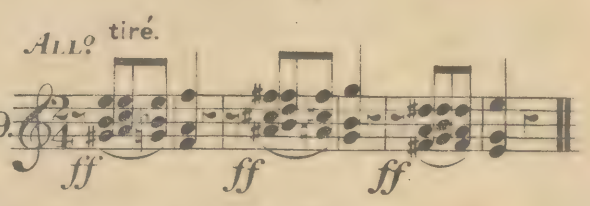
Ex: 37.

In compositions in which he touches 3 strings at a time, he holds the violin with extraordinary force. In this example the open D is sustained throughout.

Ex: 38.

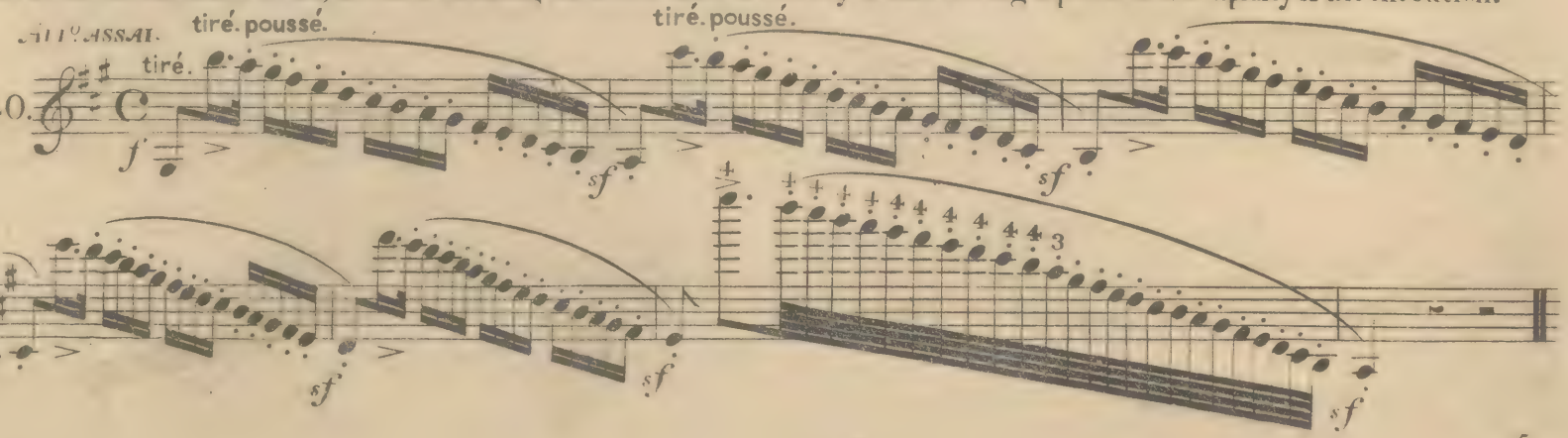


Ex: 39.



In concluding this section (§8) I shall mention another manner of bowing, which I have employed in public performance to great advantage, and which, executed with roundness and rapidity, is of great effect. This is a staccato played with a stiffened arm and wrist, the hand marking the beats. The brilliancy of this bowing depends on the rapidity of the execution.

Ex: 40.



§ 9.

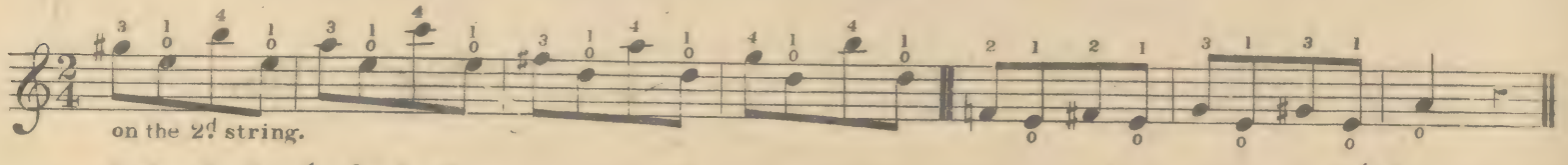
PAGANINI'S COMBINATION OF BOWING AND PIZZICATO OF THE LEFT HAND.

Although this pizzicato was much employed in the earlier Italian school, in the time of Mestrino, yet it became obsolete in the modern French and German schools. But Paganini uses it, and as is proved by the result, with much advantage. For this art, it is requisite that the 2.d 3.d and 4.th finger of the left hand should snap out the tones *clearly and purely*. Great difficulty exists with the G and D strings, which are not so easily set in vibration, and still greater with tones for which the pizzicato finger lies close to the one pressing another note. These difficulties may be surmounted by the following exercises. (The string must be touched by the middle of the bow, with a short, almost springing stroke.)

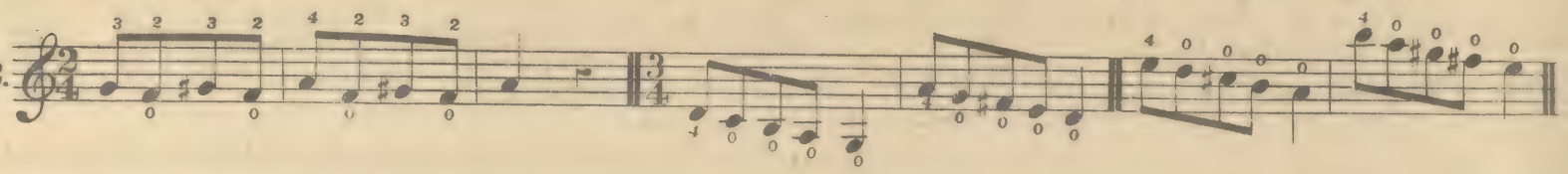
In these examples the O does not indicate an open string, but the Pizzicato with the 2.d 3.d and 4.th finger.

The last A in example 41, is to be struck with the 4.th finger.

Ex: 41.

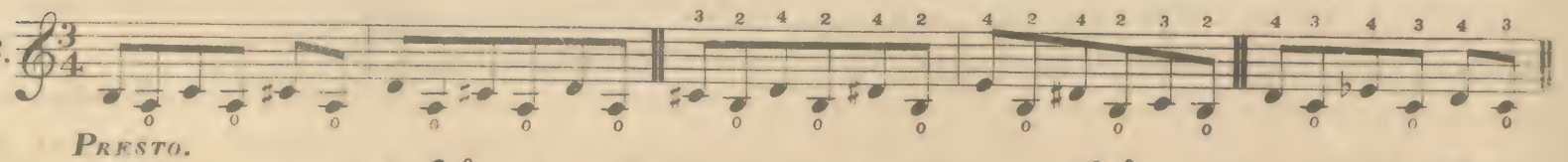


Ex: 42.

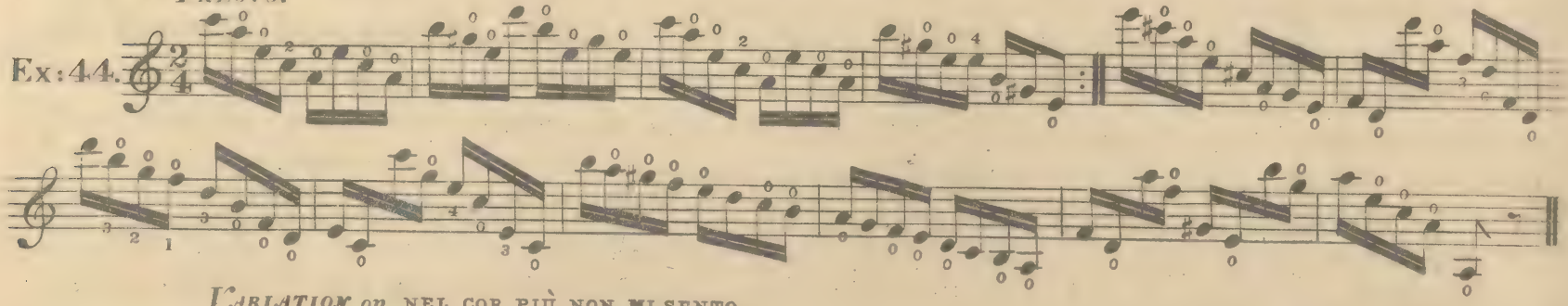


It is difficult to play *distinctly* the following passages on the G string, without touching the open D and A.

Ex: 43.

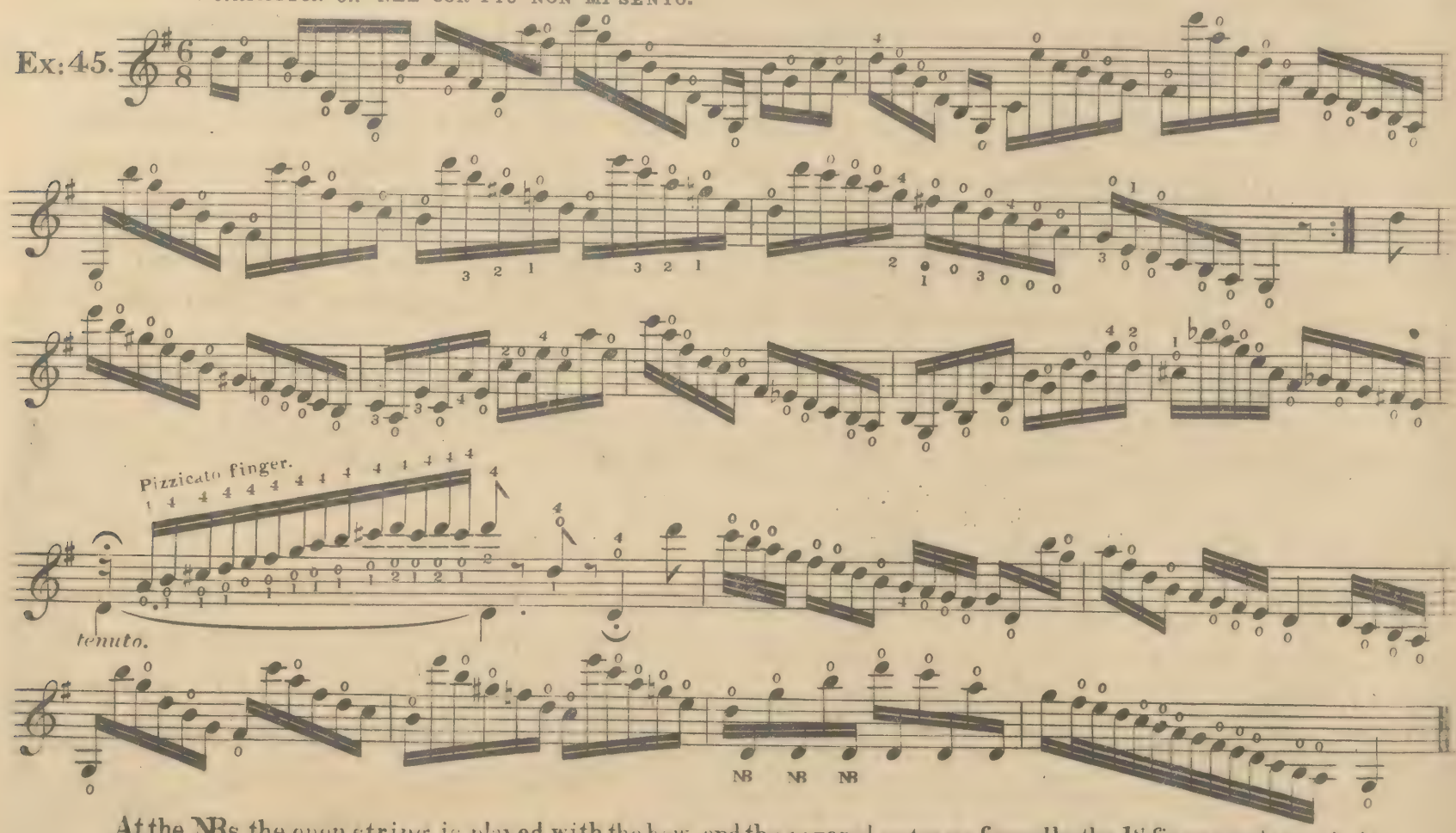


Ex: 44.



Variation on NEL COR PIÙ NON MI SENTO.

Ex: 45.

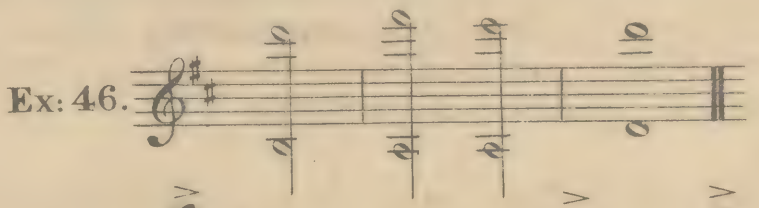


At the NBs the open string is played with the bow, and the covered notes are formed by the 1.st finger and struck by the fourth.

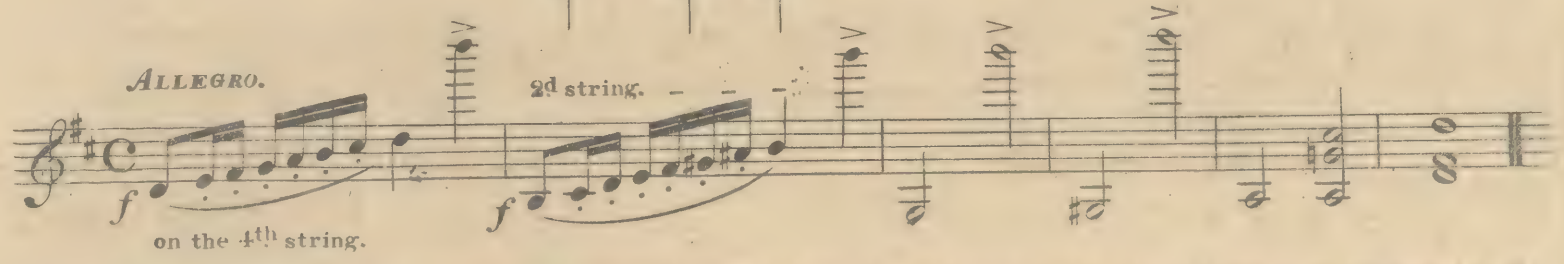
HARMONIC PLAYING IN SINGLE NOTES.

I have set forth the advantages of this art in a few words of my introduction, and I may assert with confidence that Paganini has attained his eminent precision and purity of violin playing by the practice of harmonics, over which he possesses such an incredible command both in single and double notes, in slow or rapid passages, that he never misses a single note. Besides other advantages, this art enables us to play passages with ease, which would otherwise be impossible; see example 46: while others are rendered easy and certain; see example 47.

Ex: 46.



Ex: 47.

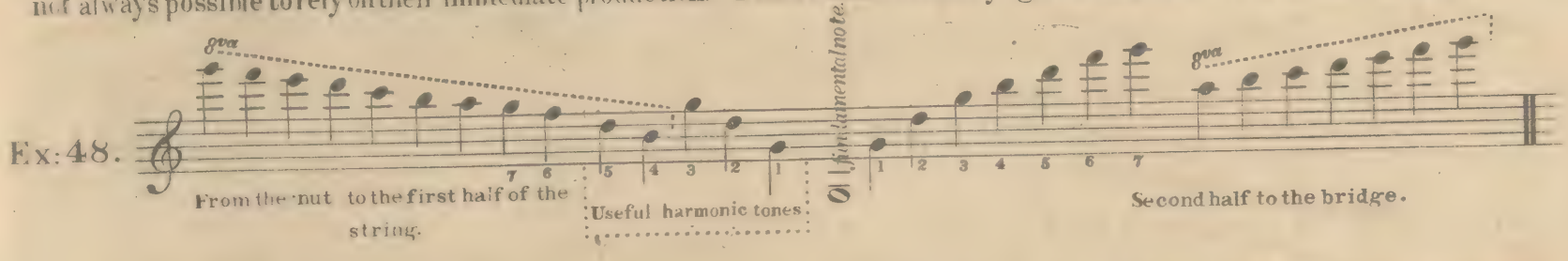


After what has been shown, it appears incomprehensible how the modern schools should have so entirely neglected harmonic-playing; although it must be owned that many have been deterred by the difficulty presented and dislike of the great labor necessary to the production of these notes. But the difficulty is not so great as many may imagine. In fact in a simple scale, the only difference between usual and harmonic notes is, that for the former the fingers are held close pressed, and for the latter they lie loosely on the strings. Difficulty increases in playing double notes, for which it is sometimes necessary to use *four* fingers for *two* notes. An essential difference in playing harmonic notes is, that they must always be taken a little higher than usual notes, as to produce them, the string is only softly touched by part of the finger, while usual notes are formed by the entire breadth of the finger, the firm pressure of which, increases the stretching of the string. Another advantage of harmonic practice is, that by it the left hand acquires the greatest delicacy and precision of touch, which is highly necessary in usual playing, especially for higher notes at the end of the finger-board near the bridge.

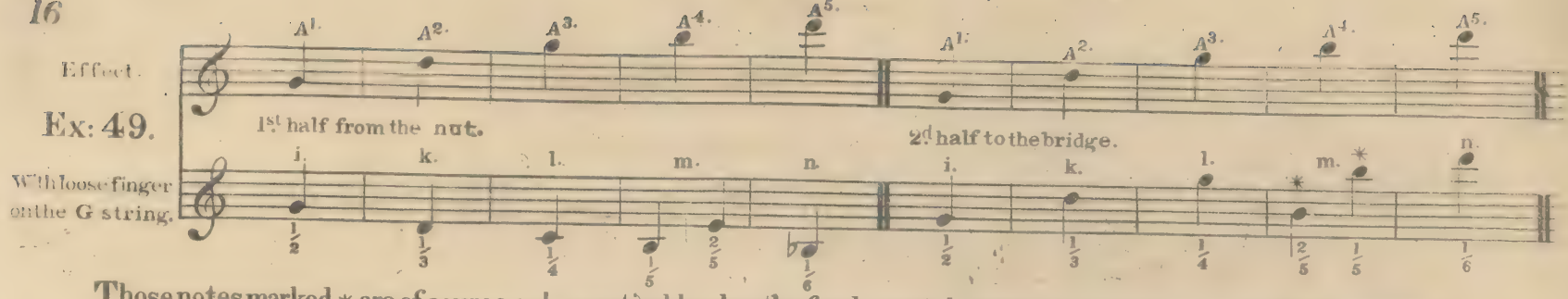
A) NATURAL HARMONIC NOTES.

Natural harmonics may be produced on all strings by laying the finger softly on each. The 8ve (½ the string) the doubled 5th of the fundamental note (1/3); The second 8ve (1/4); the third 3d (1/5); the third 5th (1/6); the third 7th (1/7); although a little lower than as given by our artificial scale; the third 8ve (1/8); the fourth 2d (1/9); the fourth 3d (1/10); the fourth 4th (1/11); the fourth 5th (1/12); the fourth 6th (1/13); the fourth 7th (1/14); the fourth 8ve (1/15) and so forth. Let us take as fundamental note for instance, the open G string, on which the following natural harmonics may be created twice over; once from the half of the string to the nut, and again from the half of the same to the bridge. The first, however, only distinctly gives the notes up to the third 5th; the $\overline{\overline{f}}$ and $\overline{\overline{g}}$ sometimes sound, but lie so close to each other, that it is not always possible to rely on their immediate production. The second distinctly gives the 4th, 6th, 7th, and Octave.

Ex: 48.

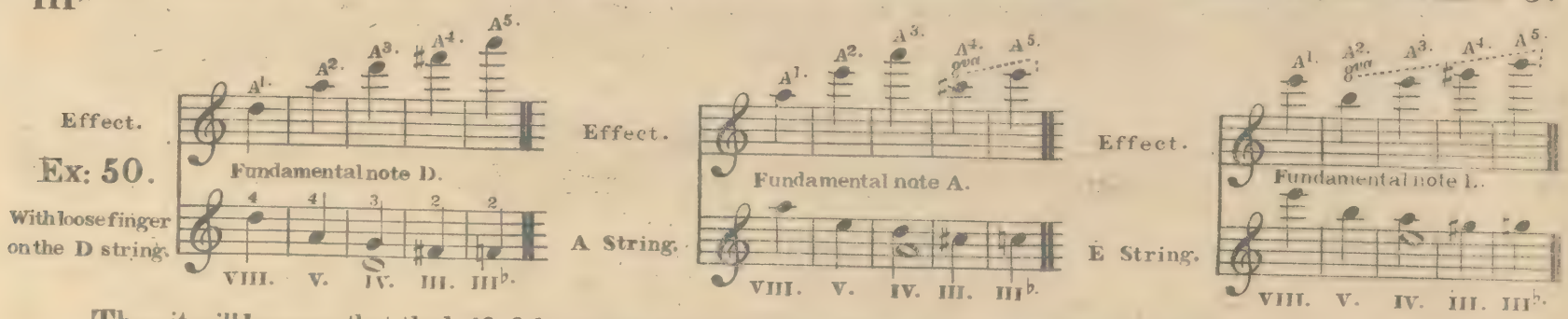


If the finger be loosely placed on the string at an equal distance from the nut and the bridge, the *lowest* harmonic note will be produced, for instance the note $\overline{g}$. This note we will indicate by A1 (first harmonic) *see i*, the 2d harmonic tone $\overline{\overline{d}}$ is formed on one third of the string, and it is perfectly immaterial whether the half be reckoned from the nut or from the bridge A2 *see k*. The same applies to $\overline{\overline{g}}$ the 3d harmonic tone A3 on the quarter of the string, *see l*; $\overline{\overline{b}}$ the 4th harmonic tone A4 is formed on one fifth of the string *see m*; and A5 d on one 6th of the string *see n*.



Those notes marked * are of course only practicable when the fundamental note is an open string as in this instance G.

The *roman* numerals in example 50 and all following illustrations, indicate the interval from the given fundamental note, which the lightly-placed finger has to take. 8ve VIII, 5th V, 4th IV are always perfect; the major 3d is marked III, and the minor 3d III^{b}.



Thus it will be seen, that the half of the string gives the Octave; one 5th, reckoning from the fundamental note gives the double 5th; one 4th gives the double Octave; one *major* 3d gives the third 3d, one *minor* 3d gives the third 5th.

It is necessary to observe with care the difference between the *major and minor* 3d in order to clearly understand the indications of ulterior examples.

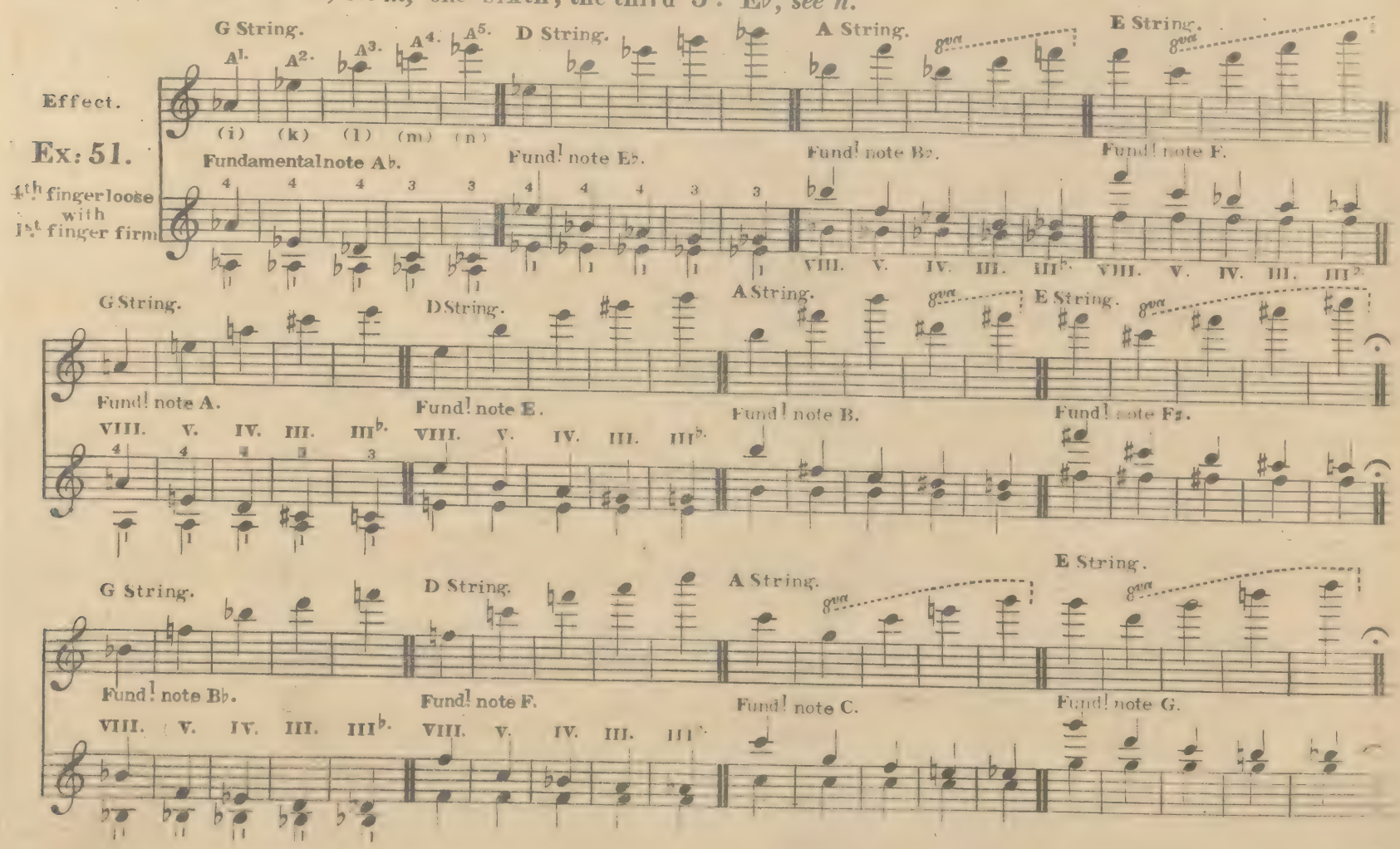
ARTIFICIAL HARMONIC NOTES WITH ONE FIRM AND ONE LOOSE FINGER.

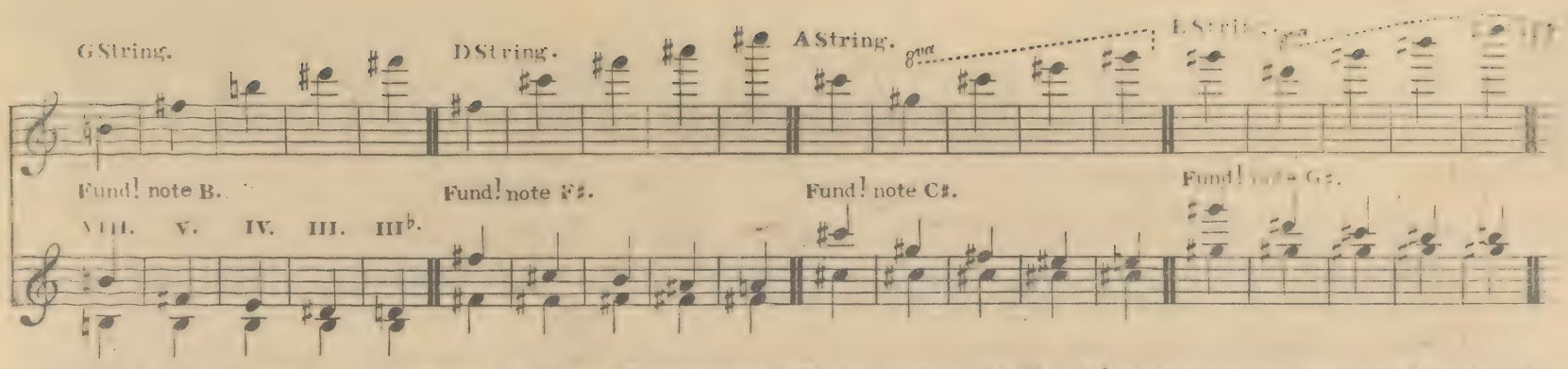
When the note Ab is played on the G string, this latter may be considered shortened and its former entire length as diminished, the finger having taken the place of the nut.

Harmonics are then produced in the same manner as on the open G string, while the first finger must remain firmly pressed on the Ab.

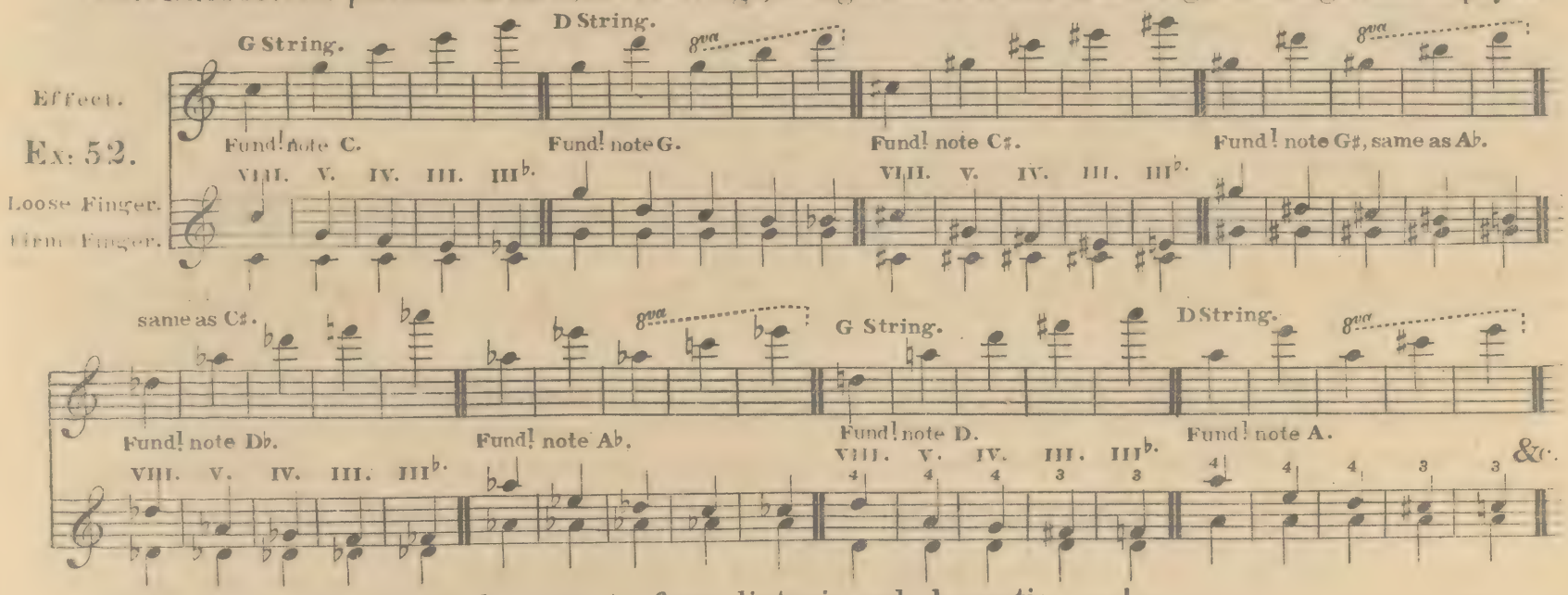
The half of this shortened string, therefore, touched lightly with the little finger, equally gives the Octave $\bar{A}b$ *see i*. The great stretch required, however, makes this extremely difficult; it succeeds best if the player endeavor to form the fundamental note Ab with the mere side of the first finger-joint, which enables him to reach the half of the string.

One third of the *shortened* string equally gives the double 5th $\bar{\bar{E}}b$ *see k*; one quarter, the double Octave $\bar{\bar{A}}b$ *see l*; one-fifth, the third 3d $\bar{\bar{\bar{C}}}$, *see m*; one-sixth, the third 5th $\bar{\bar{\bar{E}}}b$, *see n*.



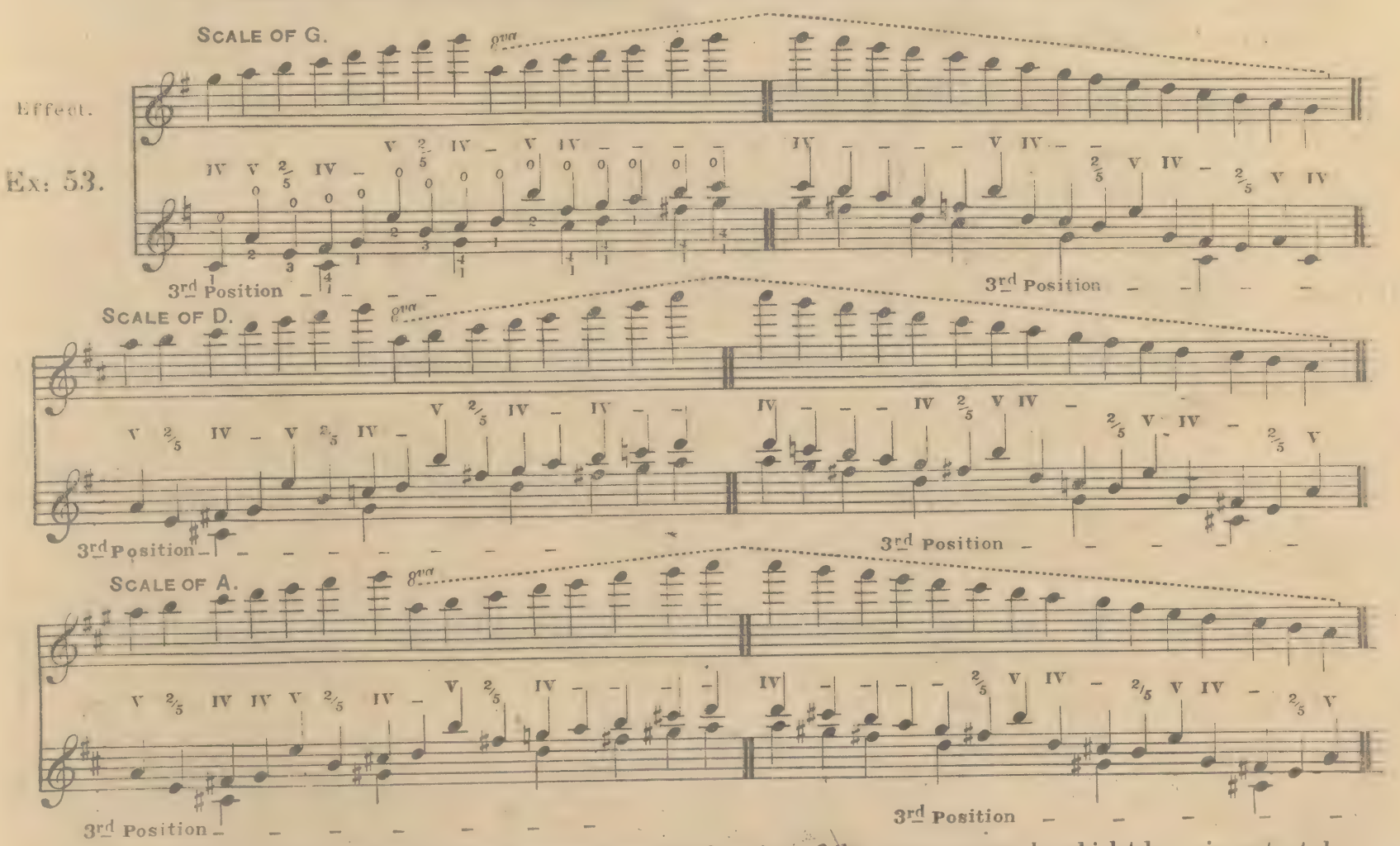


Here follow several positions on the G, and D strings, the higher ones on the E and A strings are no longer much employed.



From the above, it will be easy to form diatonic and chromatic scales.

© DIATONIC SCALES, IN WHICH NATURAL HARMONIC NOTES OCCUPY THE PRINCIPAL DEGREES THESE CAN ONLY BE TAKEN IN THE THIRD POSITION, AND ARE THEN PERFECTLY EASY TO PLAY.



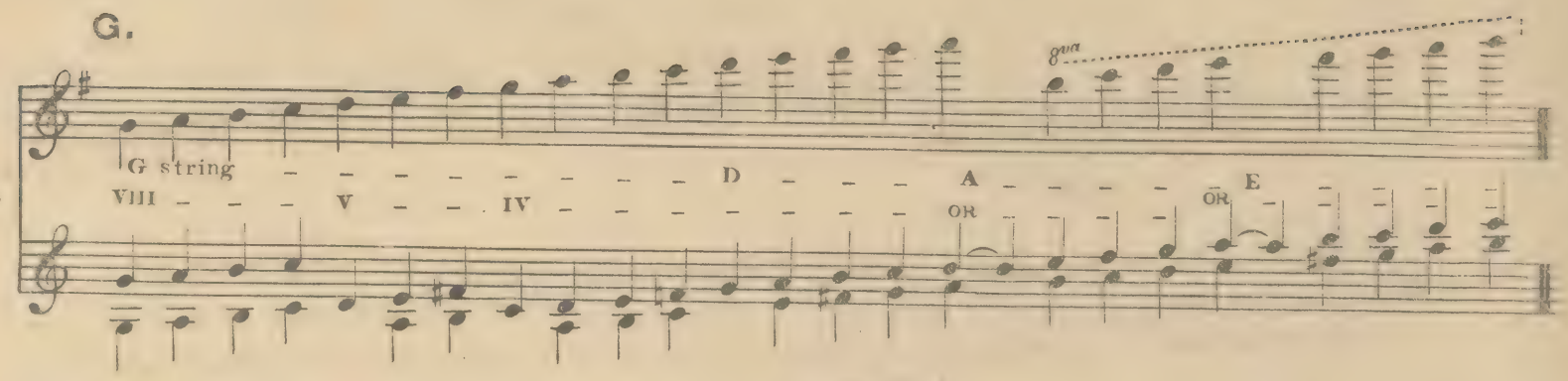
Care must be taken to impress on the memory the signification of the roman numerals, which take an important place in the indication of double stops, as will be perceived in the sequel.

The chromatic and several diatonic scales now follow; it must be remarked that in all, the first 4 or 5 tones are difficult to play, on account of the great stretch necessary. The scholar must remember the expedient of taking the lower note with the first joint of the finger.

D) SCALES OF ARTIFICIAL HARMONIC NOTES.

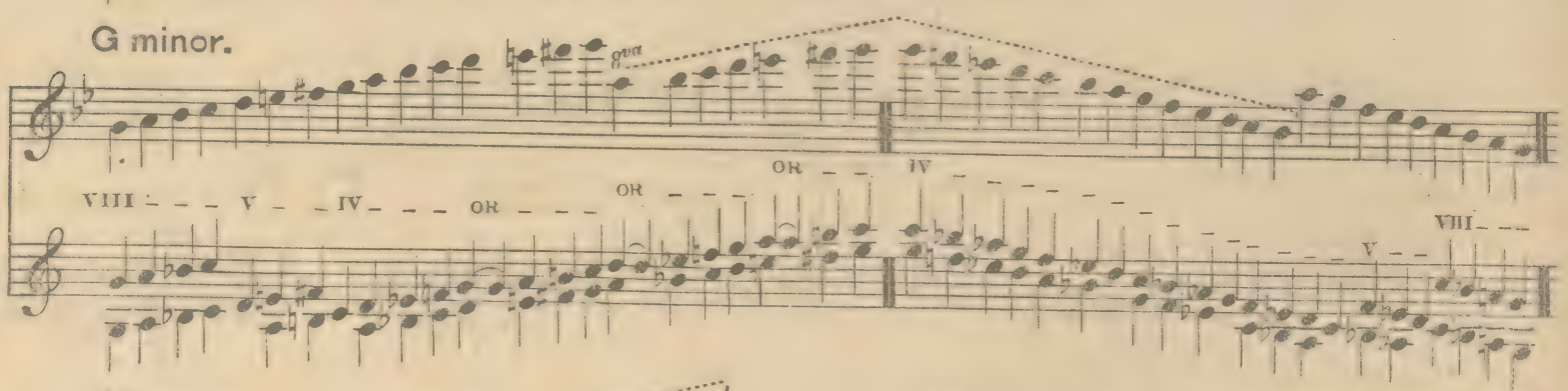
G.

Ex: 54.



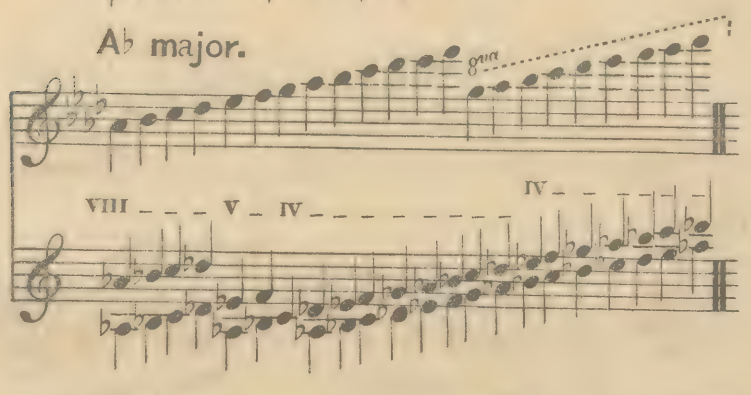
G minor.

Ex: 55.



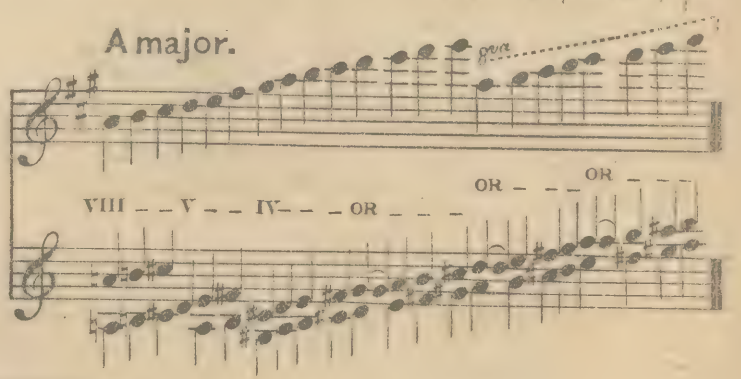
A♭ major.

Ex: 56.



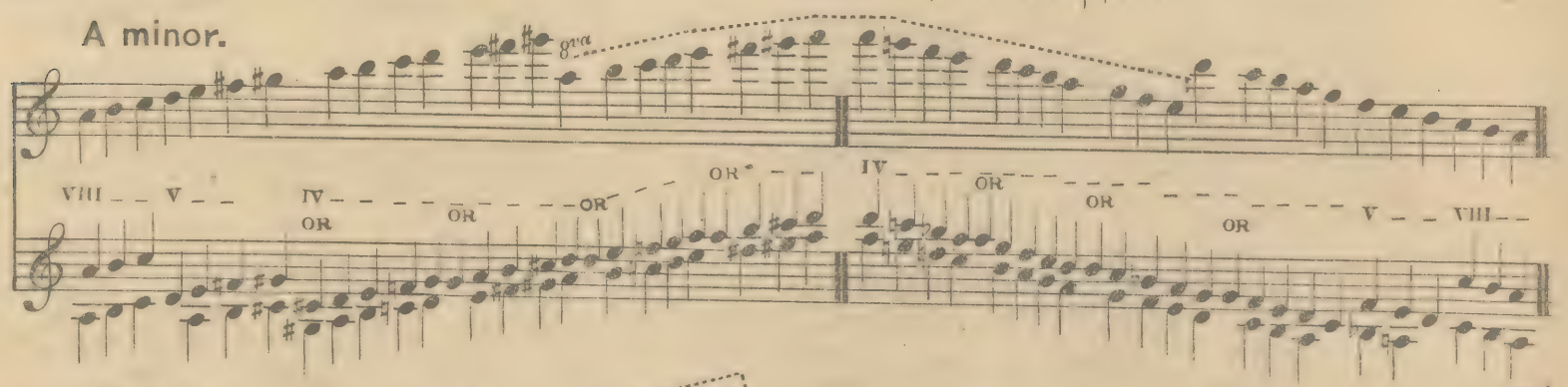
A major.

Ex: 57.



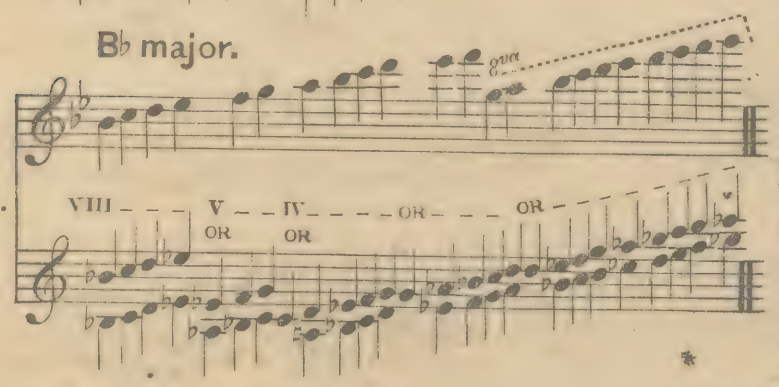
A minor.

Ex: 58.



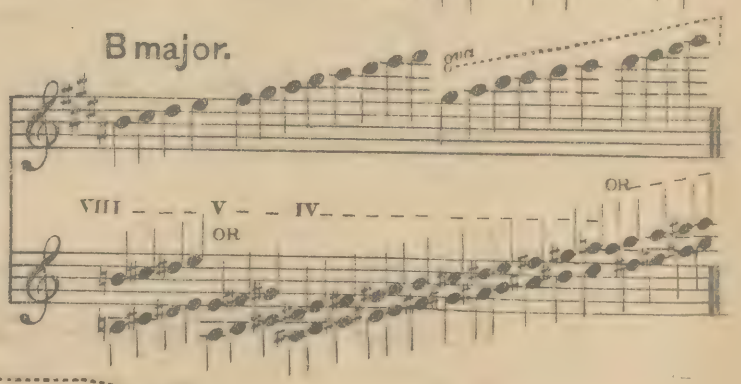
B♭ major.

Ex: 59.



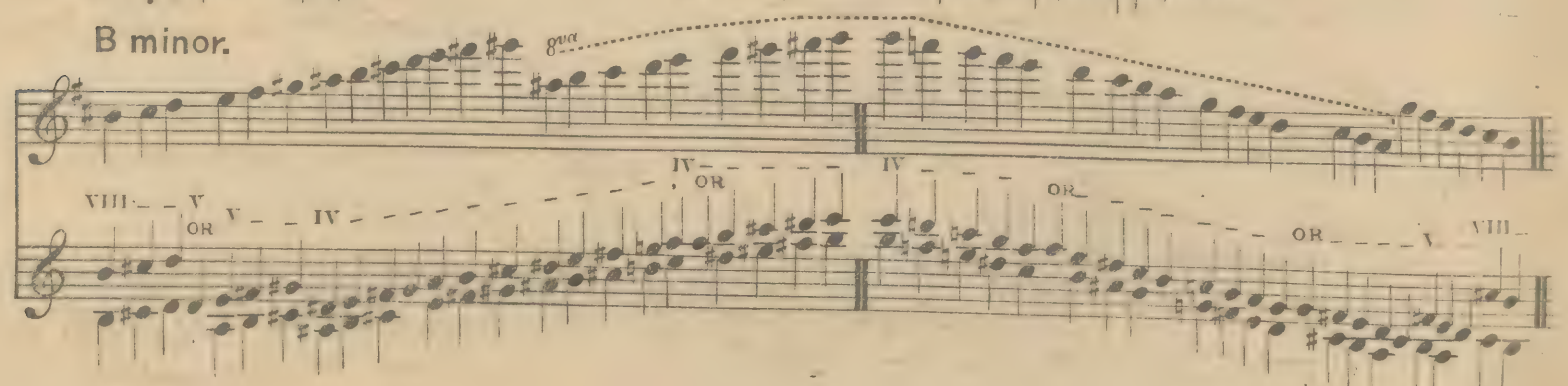
B major.

Ex: 60.

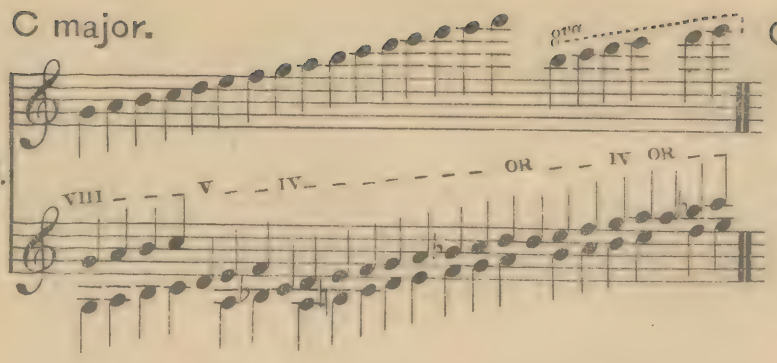


B minor.

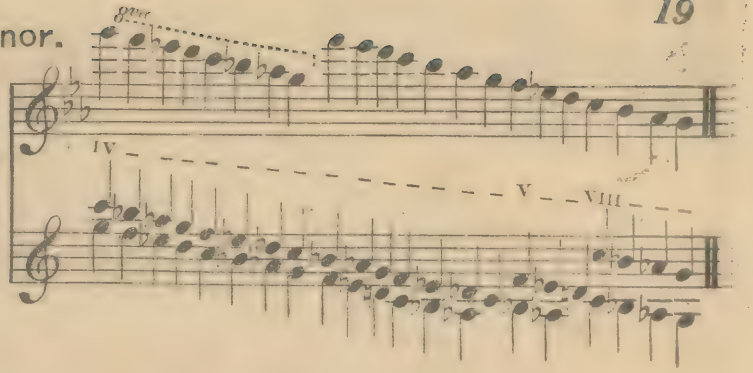
Ex: 61.



Ex: 62. C major.

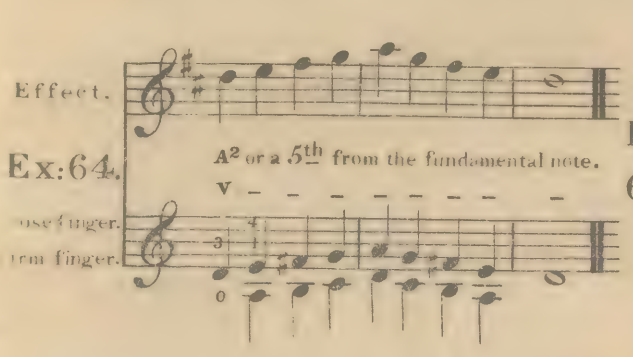


Ex: 63. C minor.

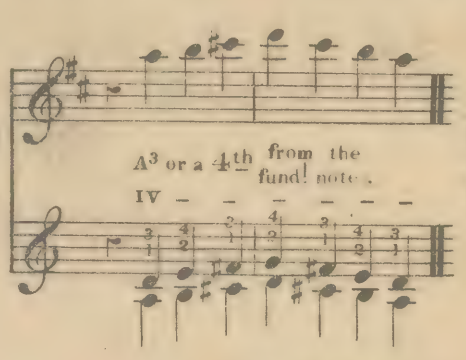


These scales sufficiently demonstrate what means are employed; A^1, A^2, A^3, that is, when the loose finger must touch the Octave (A^1), the perfect fifth (A^2), and major fourth (A^3) of the fundamental note. A^4 and A^5 can and must occasionally serve as auxiliaries in the scale, especially for double notes, as will be shown later.

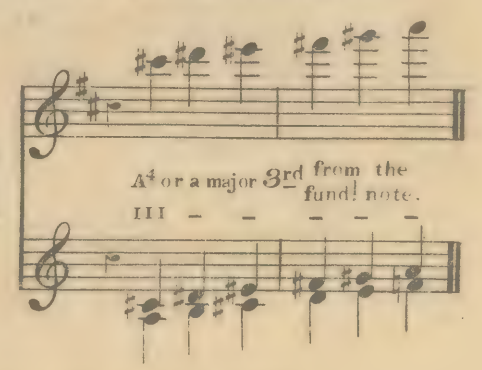
Ex: 64.



Ex: 65.

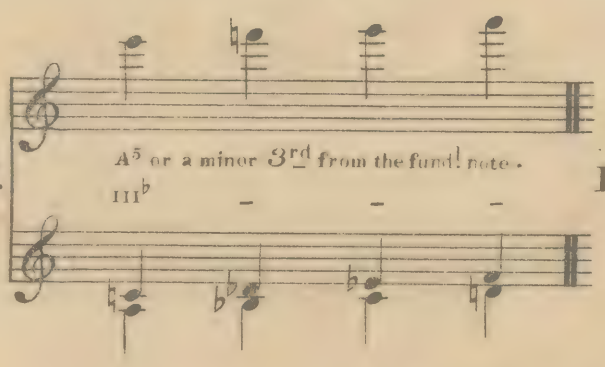


Ex: 66.

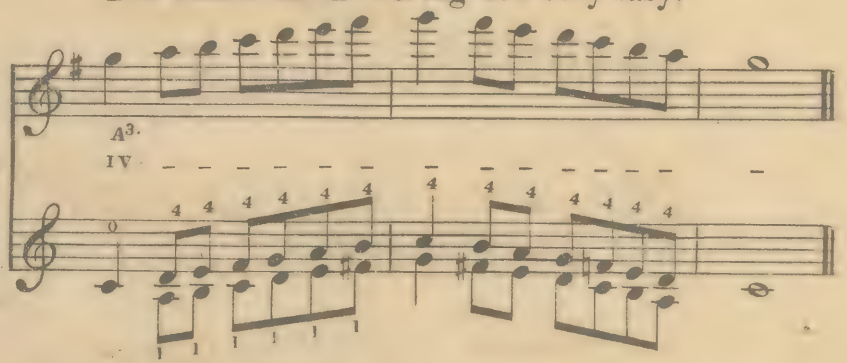


The scales on one string are very easy.

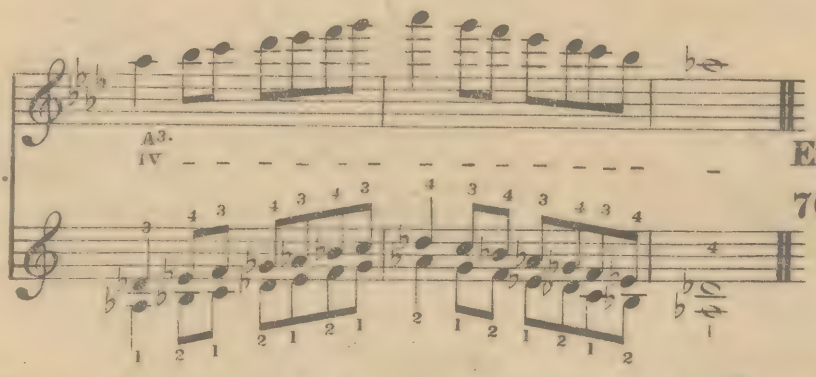
Ex: 67.



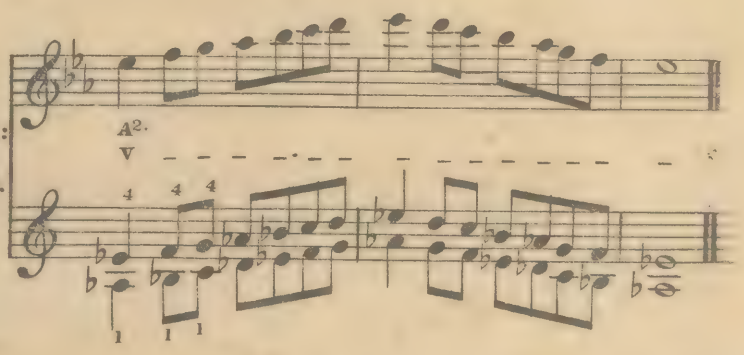
Ex: 68.



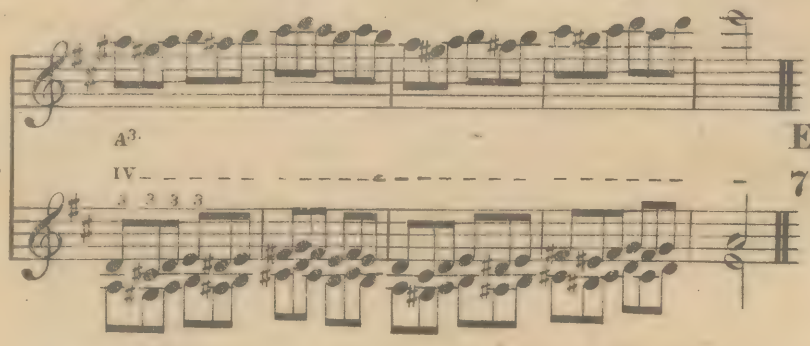
Ex: 69.



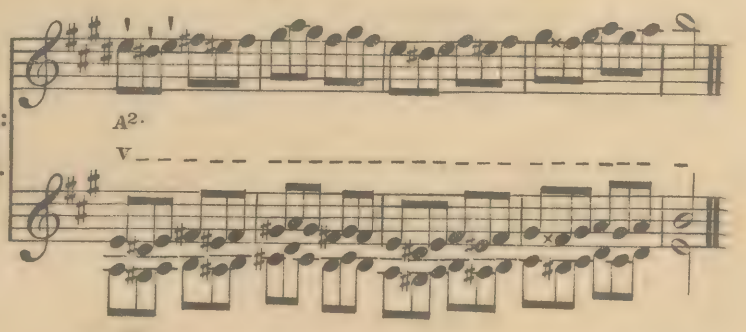
Ex: 70.



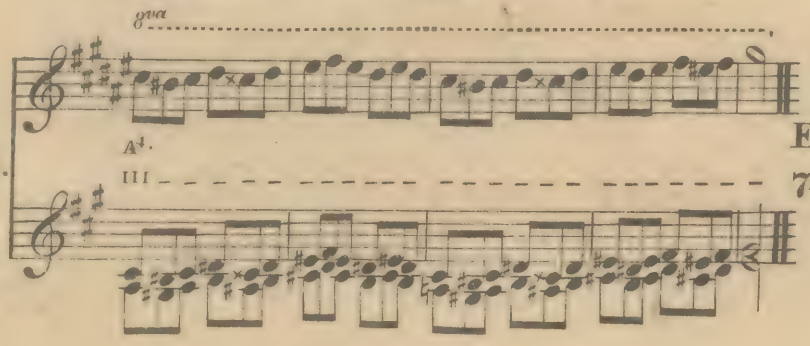
Ex: 71.



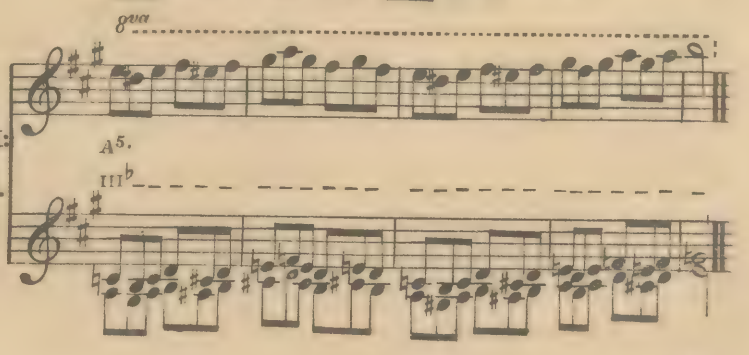
Ex: 72.



Ex: 73.



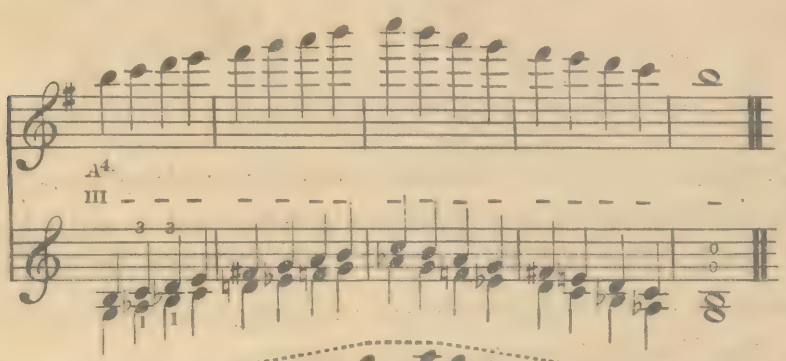
Ex: 74.



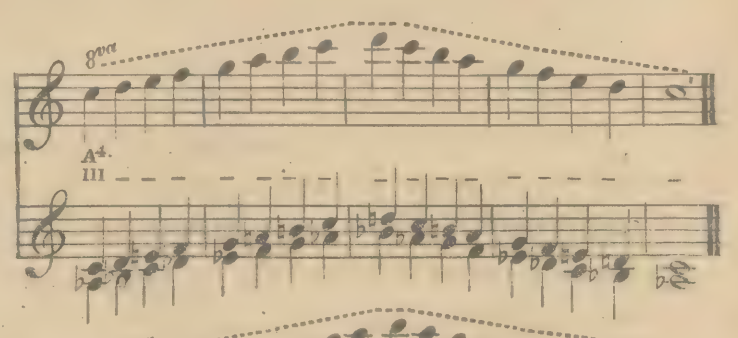
In practising examples 67 and 74 it will be found that A^5 sounds with greater difficulty than A^4, A^3, A^2; for which reason it cannot well be introduced by grades in rapid passages. My further object in these examples was to show the manifold effects on the same fundamental note (used throughout for examples 71, 72, 73, 74) produced by alternate employment of A^2, A^3, A^4, or A^5.

Examples 65, 69, and 71 are much to be recommended on account of the changing and different fingering, as the 4th is sometimes marked $^3{}_1$ and sometimes $^4{}_2$. The scholar would also find it of essential service to multiply and master the following few scales, formed by A^4.

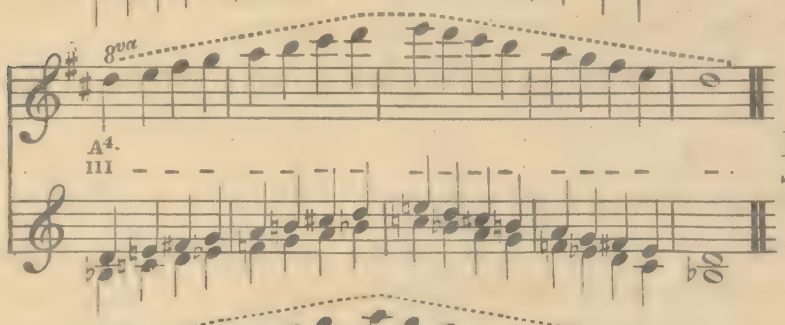
Ex:75.



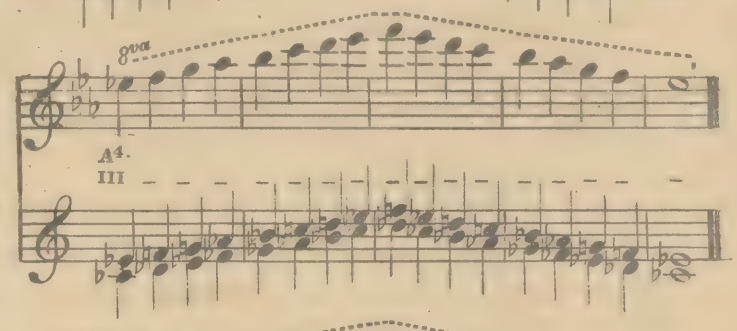
Ex: 76.



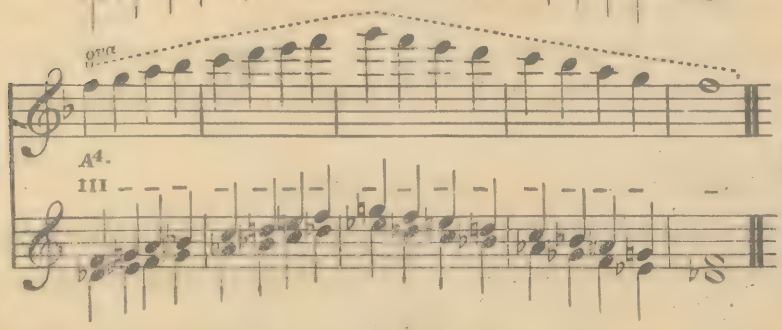
Ex:77.



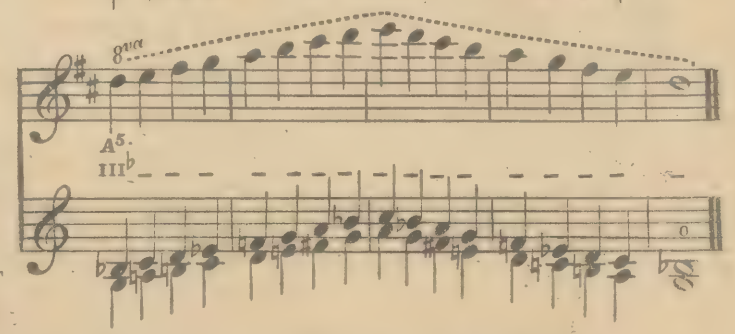
Ex: 78.



Ex:79.

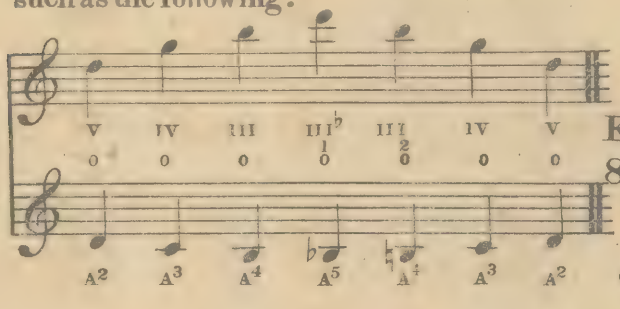


Ex: 80.



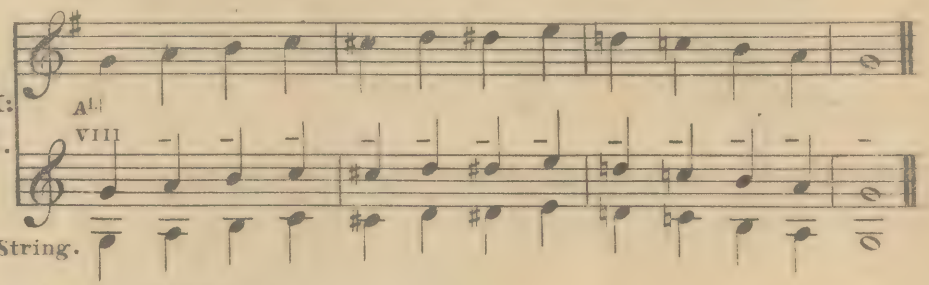
A^5 is really only practicable in passages such as the following:

Ex:81.



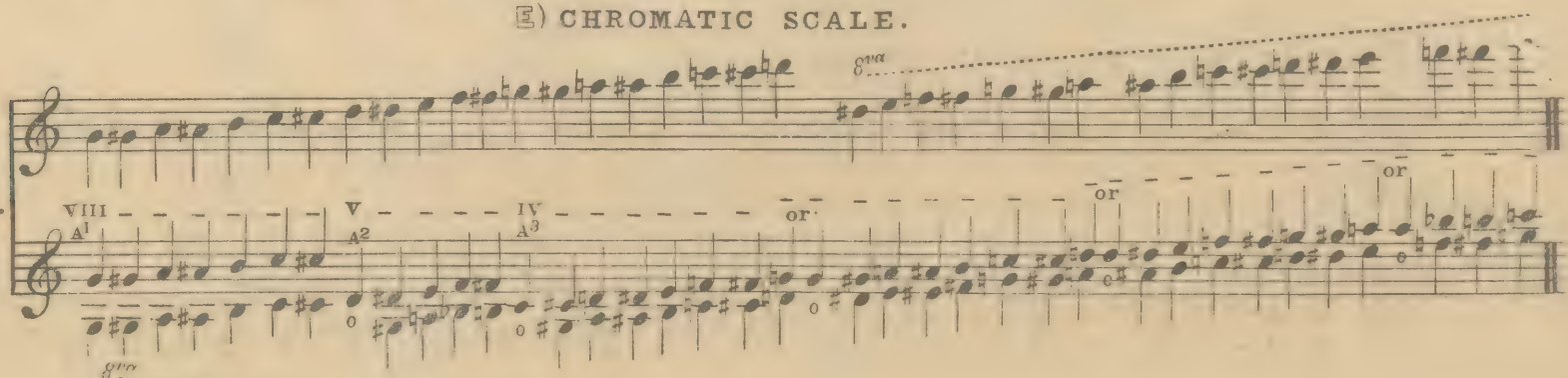
Example 82 will be of great use in stretching the hand.

Ex: 82.

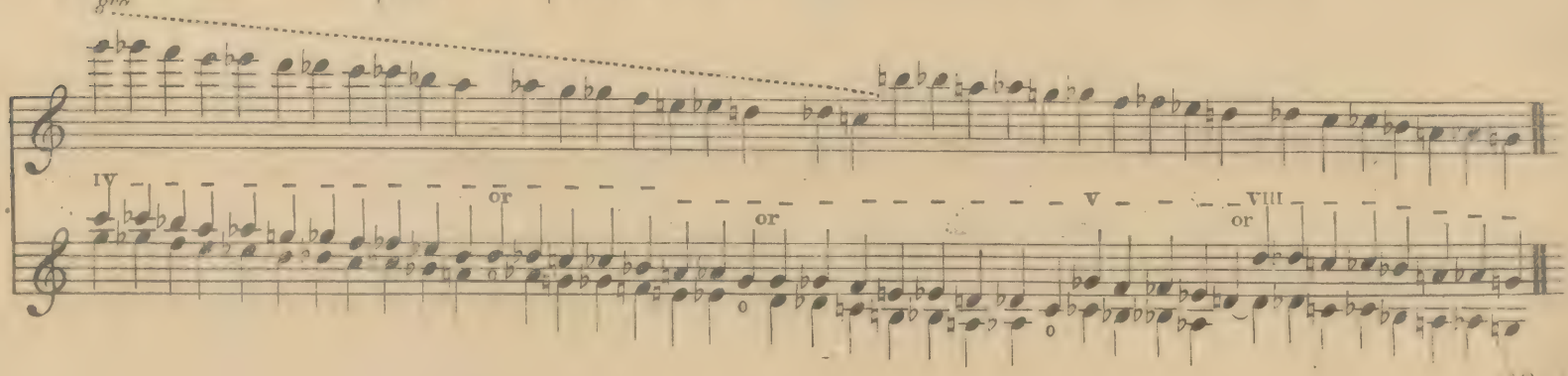


E) CHROMATIC SCALE.

Ex:83.

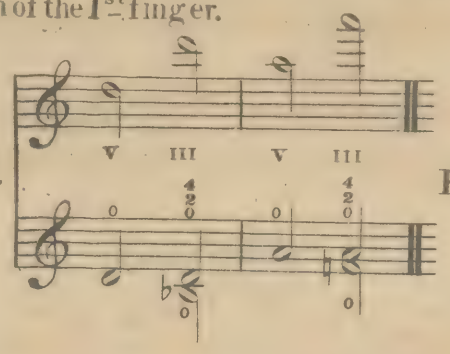


Ex:84.

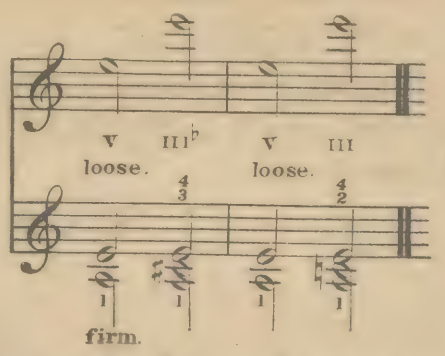


Example 85 shows the A^5 (the 5th remaining as fundamental note) changed to the higher 8^{ve}, by the loose touch of the 2. finger; the same in Ex: 86 by the touch of the 2^d or 3^d finger; the same in Ex: 87, where A^1 (the 8^{ve} remaining as fundamental note) is changed by the touch of the 1st finger.

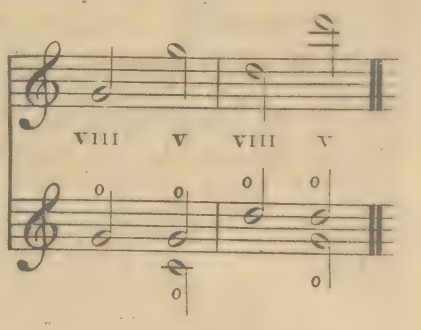
Ex: 85.

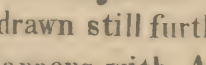


Ex: 86.



Ex: 87.



Before concluding this section (§10.) I must mention the failure of harmonic notes, which occurs, when instead of the intended note, a much higher one sounds. This is produced when the loosely held finger does not exactly touch the interval of a 5th 4th 3rd, but one-seventh, eighth, or ninth. The scholar can prove this, by touching the 2nd harmonic note on the G string  , and drawing the finger a little towards the nut, which will produce $\bar{\bar{d}}$ instead of $\bar{\bar{d}}$; if the finger be drawn still further, a rather flat $\bar{\bar{f}}$ will be created, and so forth.

This accident often happens with A^3 and A^4, and most easily with A^5. From this it may be seen how necessary is the greatest precision of touch.

§ 11.

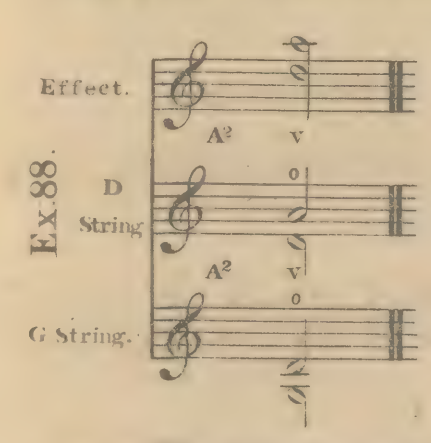
ON HARMONIC DOUBLE NOTES.

In playing harmonic single notes, it is necessary to avoid touching the strings with any finger not absolutely required; and still greater attention must be paid to this point in creating double notes. In studying these, a principal rule is to play each separately, commencing with the higher, and adding the lower note, then uniting them, or at least executing them in immediate succession. This practice will be found a great aid in accustoming the hand to precise touch.

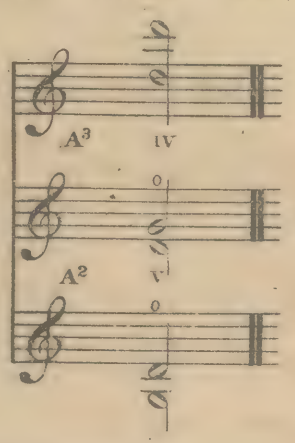
F.) ON THE UNION OF NATURAL HARMONIC NOTES.

The easiest union is that of Ex: 88 and 89. It will be found that Ex: 90 and 91 require a more delicate management of the bow and especially the greatest correctness of touch, in order to ensure immediate sound.

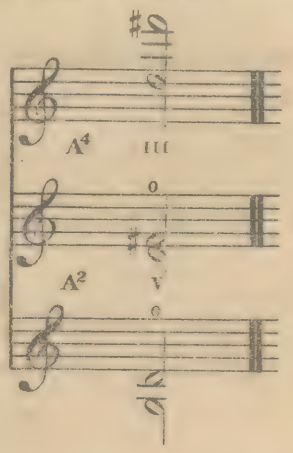
Ex: 88.



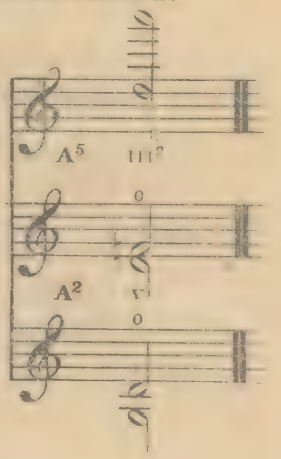
Ex: 89.



Ex: 90.

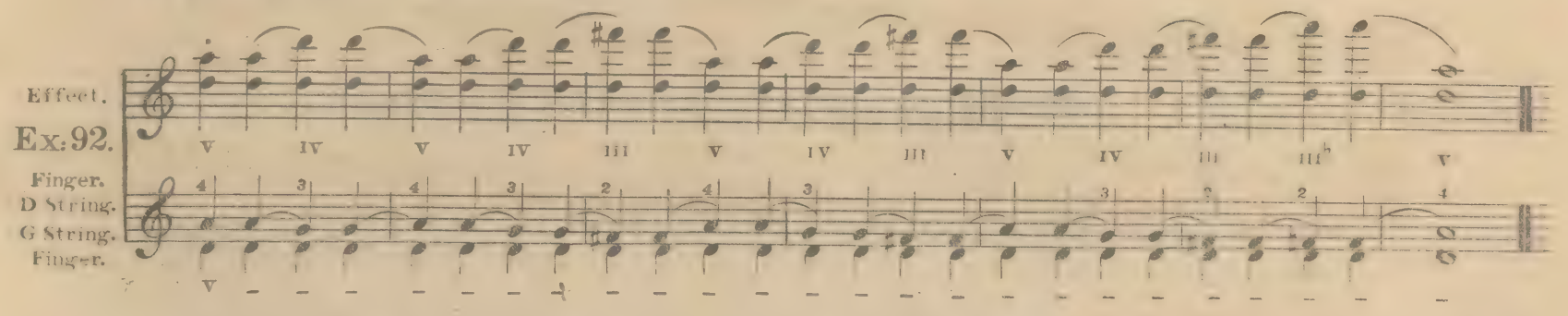


Ex: 91.

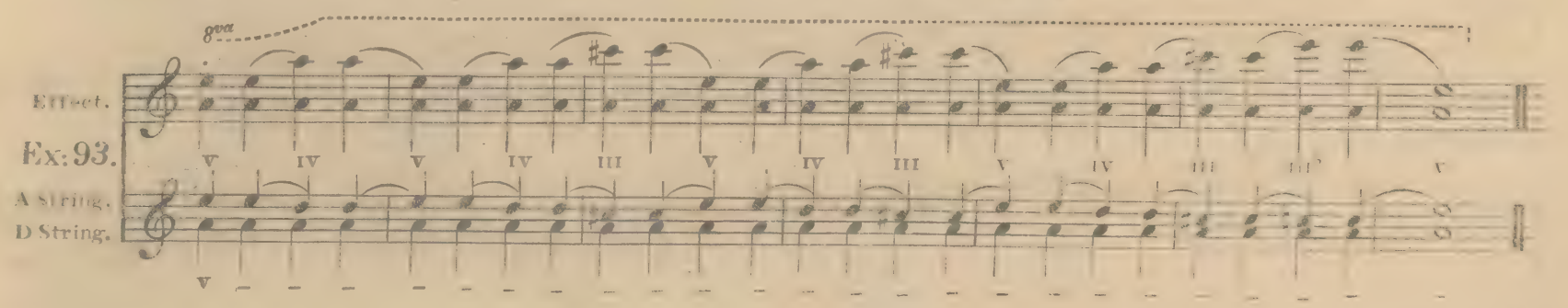


The following exercise is of essential use.

Ex: 92.

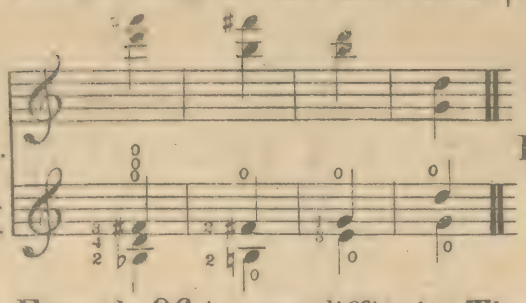


Ex: 93.

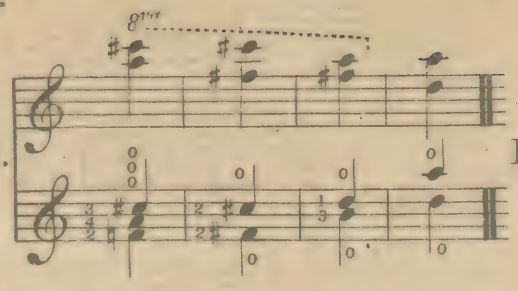


The following are not difficult to produce:

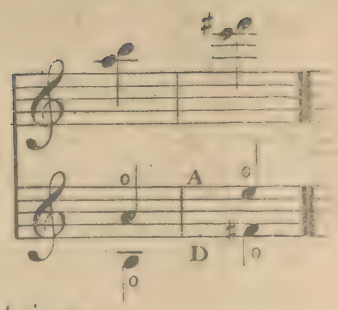
Ex:94.



Ex:95.

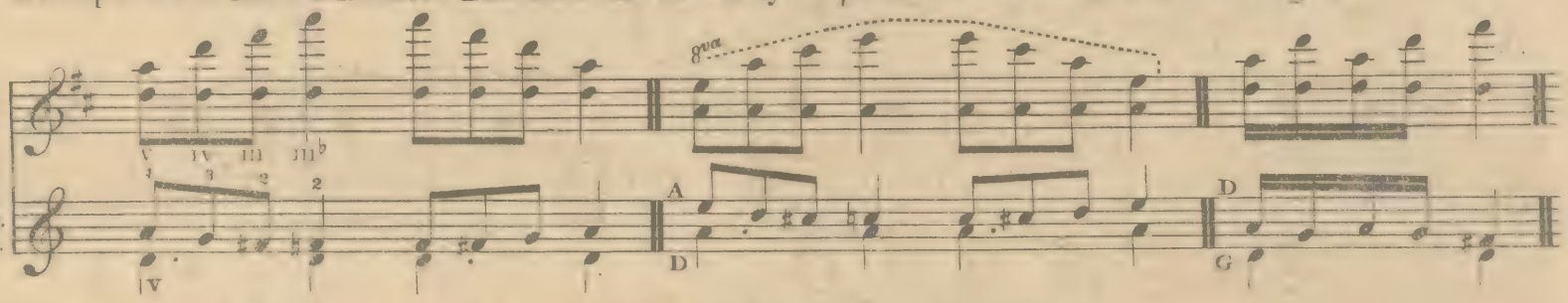


Ex:96.



Example 96 is more difficult. The same exercises may be performed on the E and A strings.

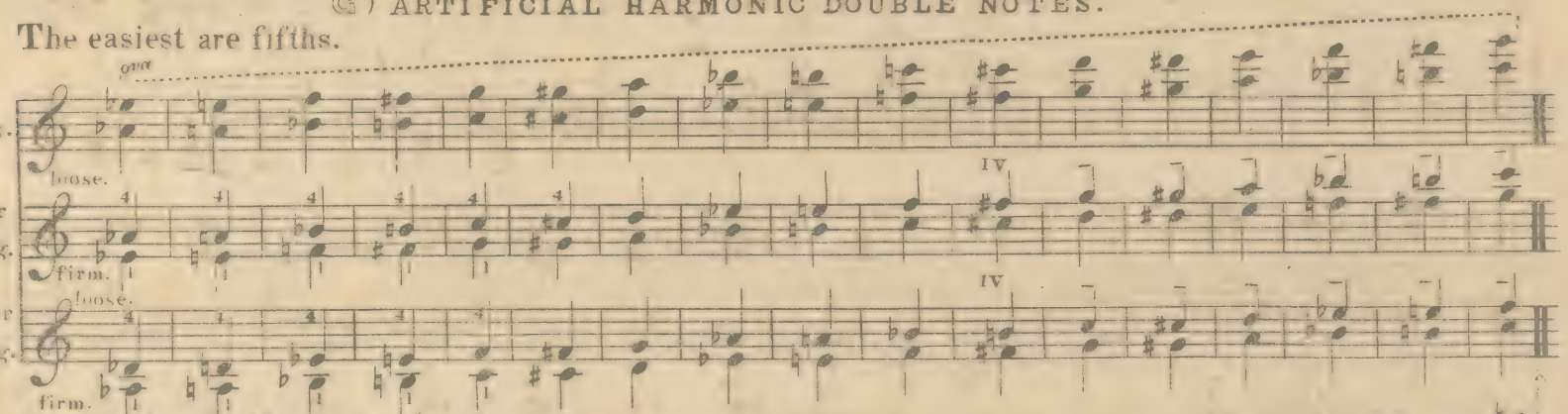
Ex:97.



(G) ARTIFICIAL HARMONIC DOUBLE NOTES.

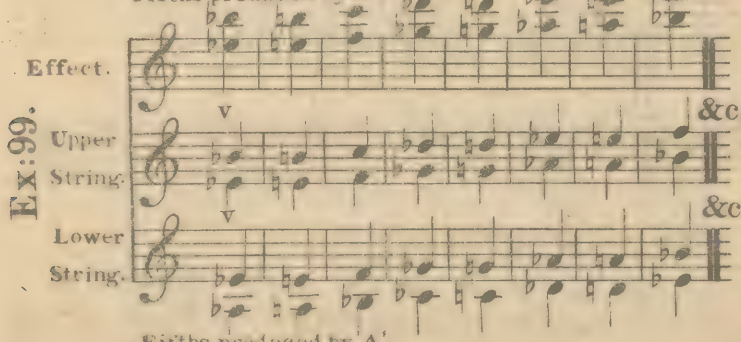
The easiest are fifths.

Ex:98.



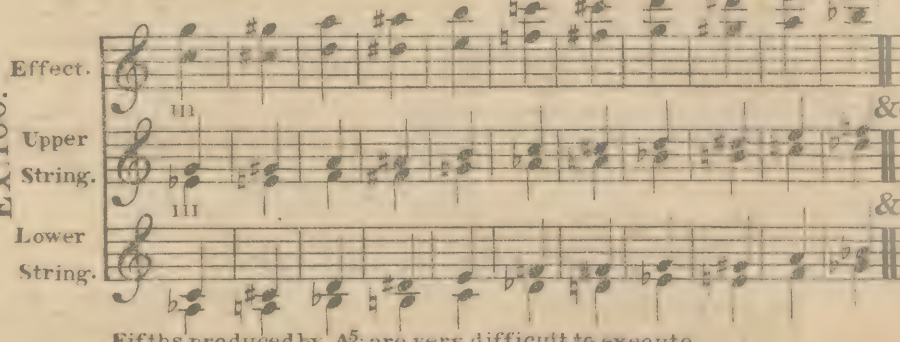
Fifths produced by A^2.

Ex:99.



Fifths produced by 'A'.

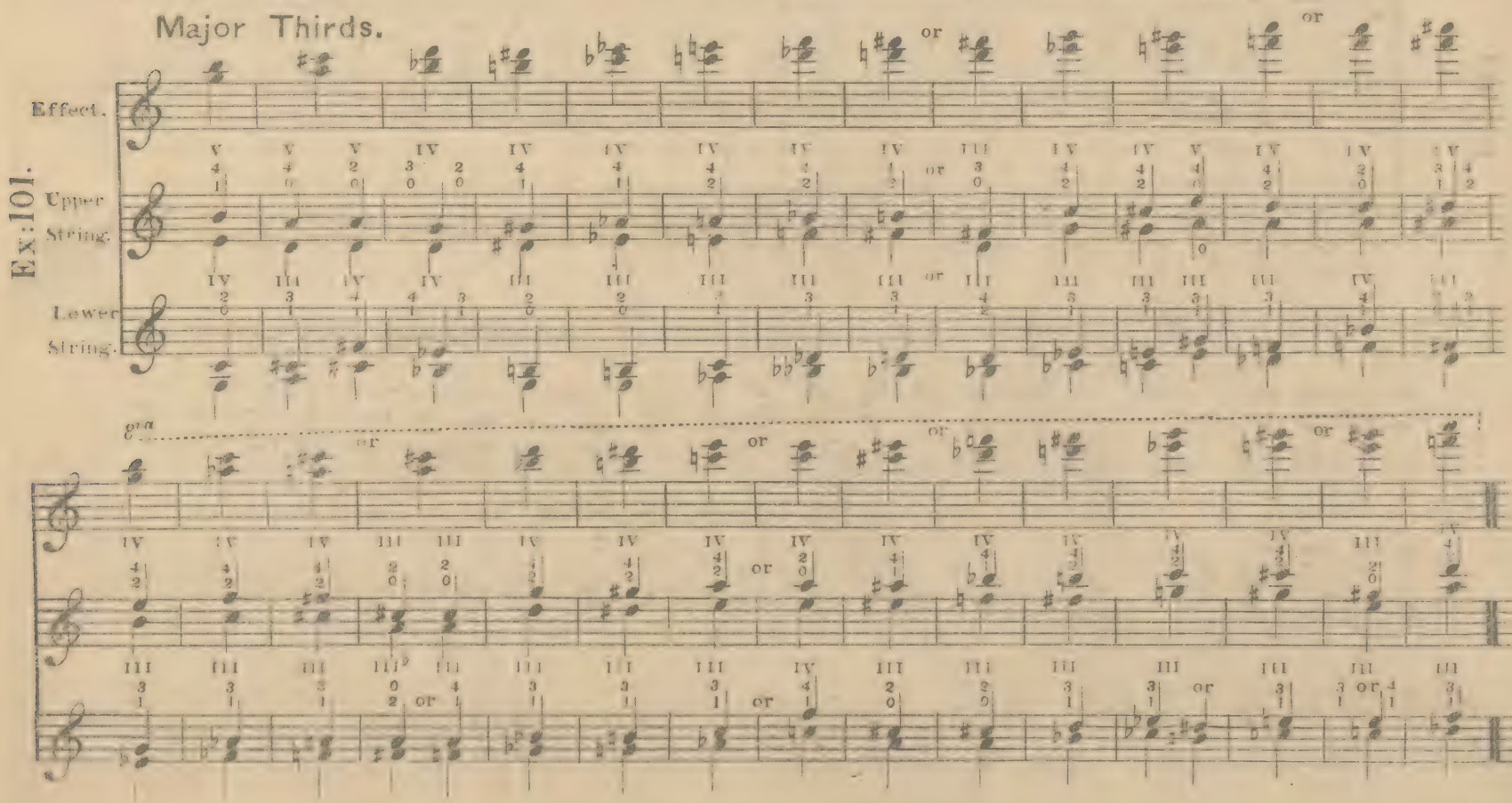
Ex:100.



Fifths produced by A^5 are very difficult to execute.

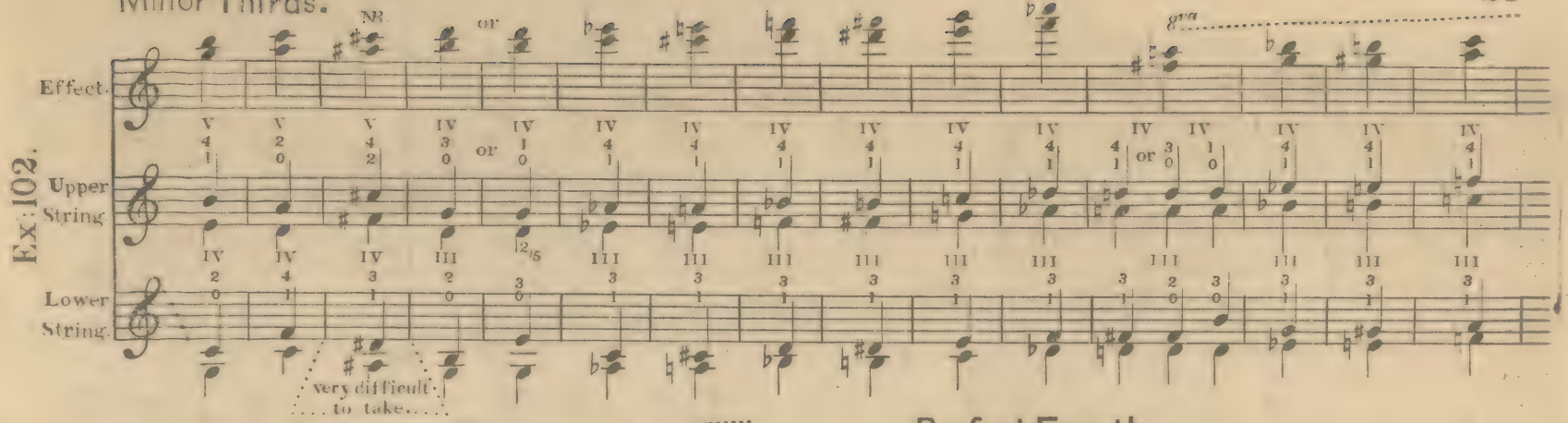
Major Thirds.

Ex:101.



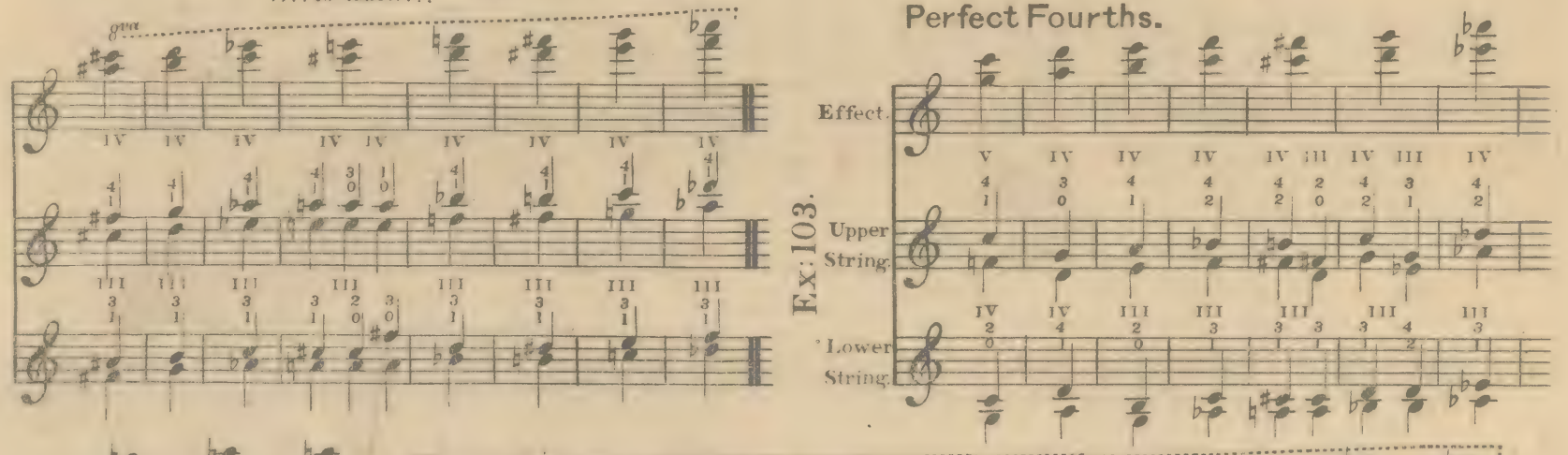
Minor Thirds.

Ex:102.



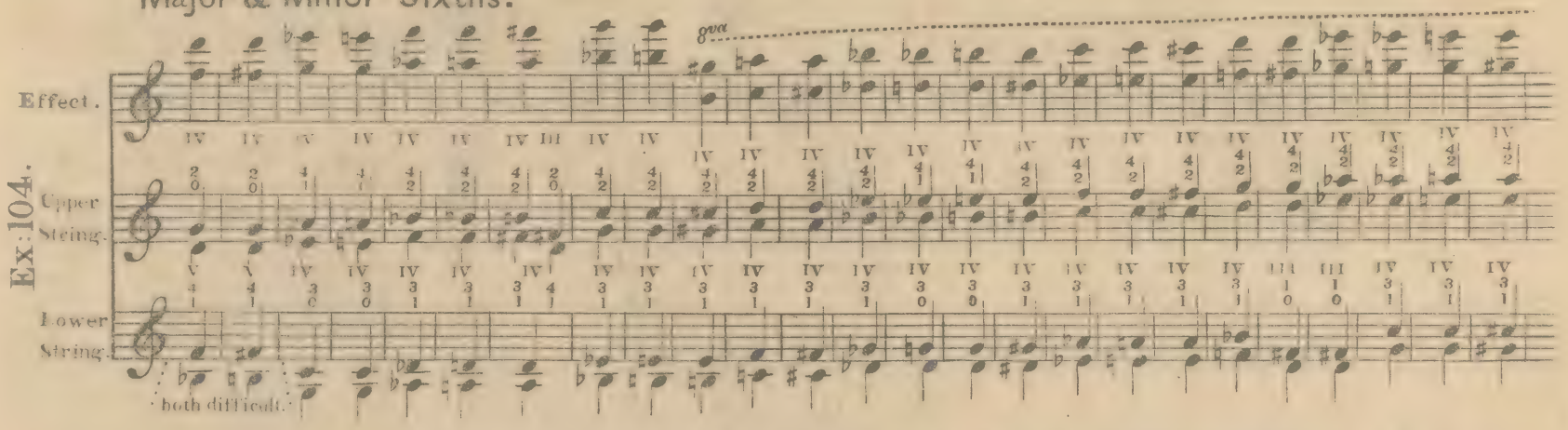
Perfect Fourths.

Ex:103.



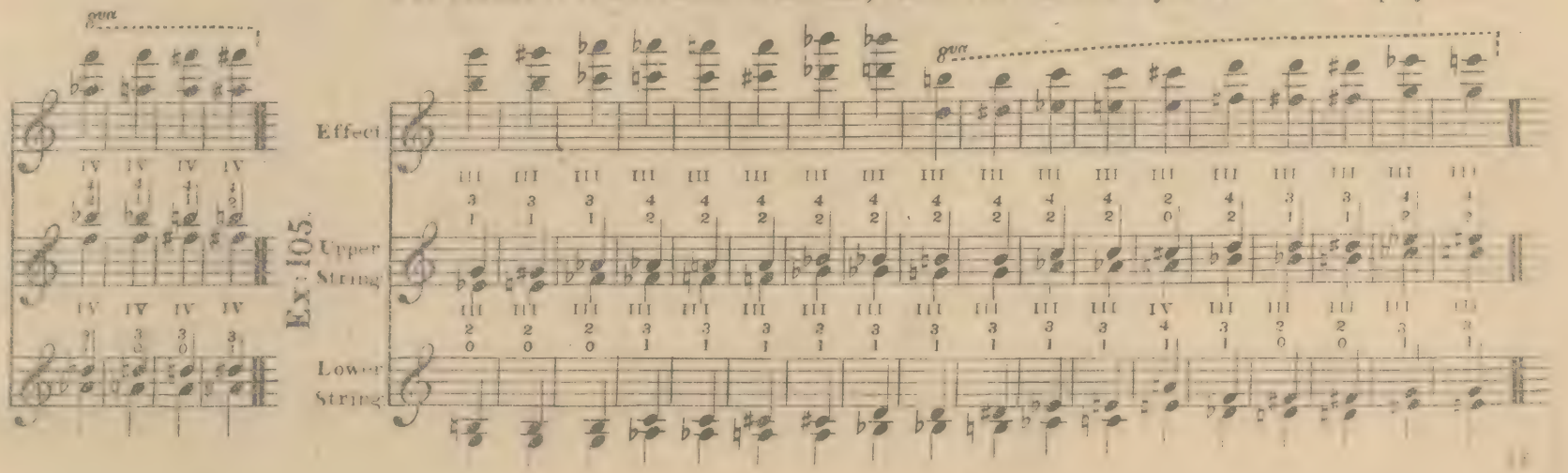
Major & Minor Sixths.

Ex:104.



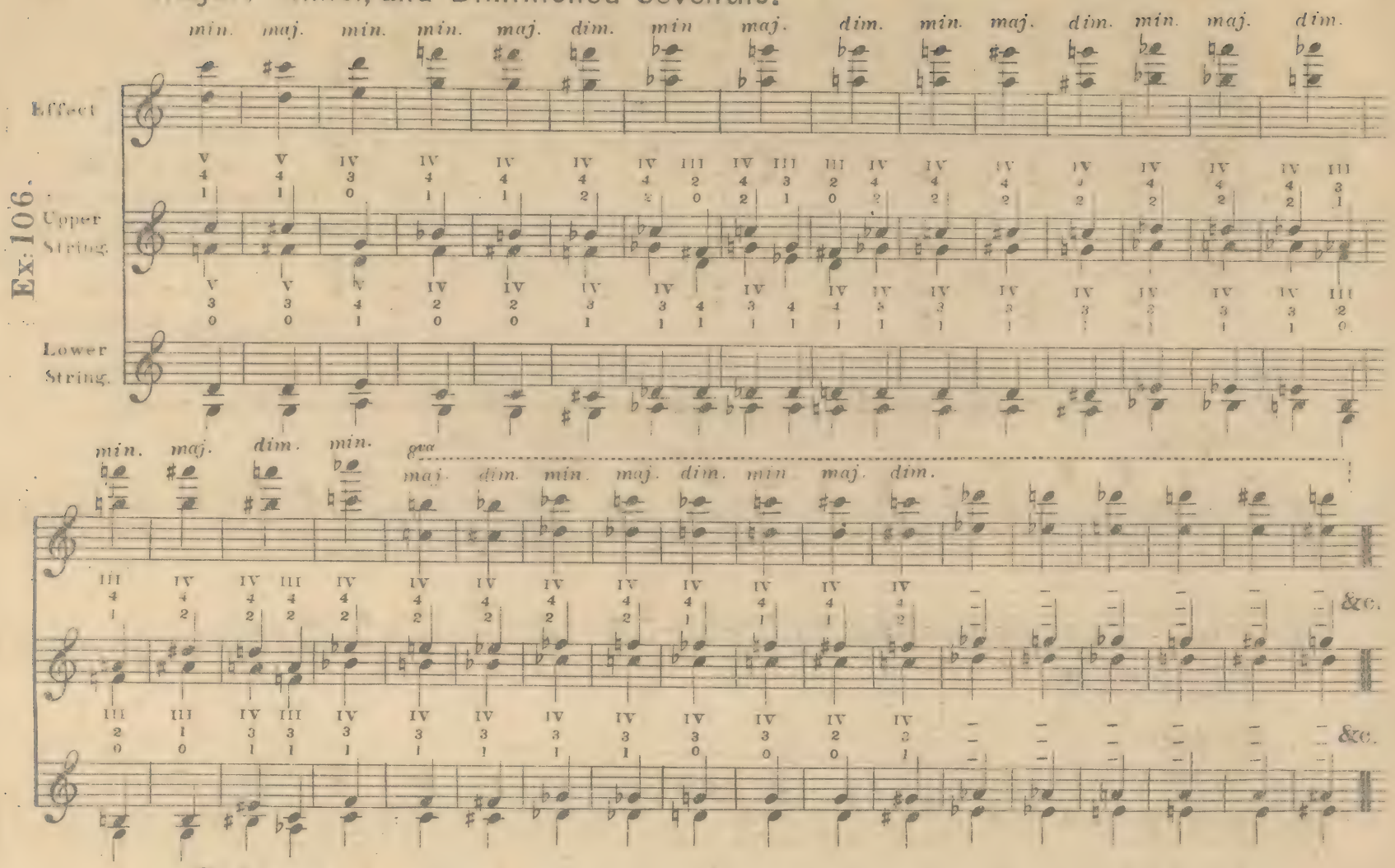
For sixths it is advisable to use A^{4}, which will render many notes easier to play.

Ex:105.



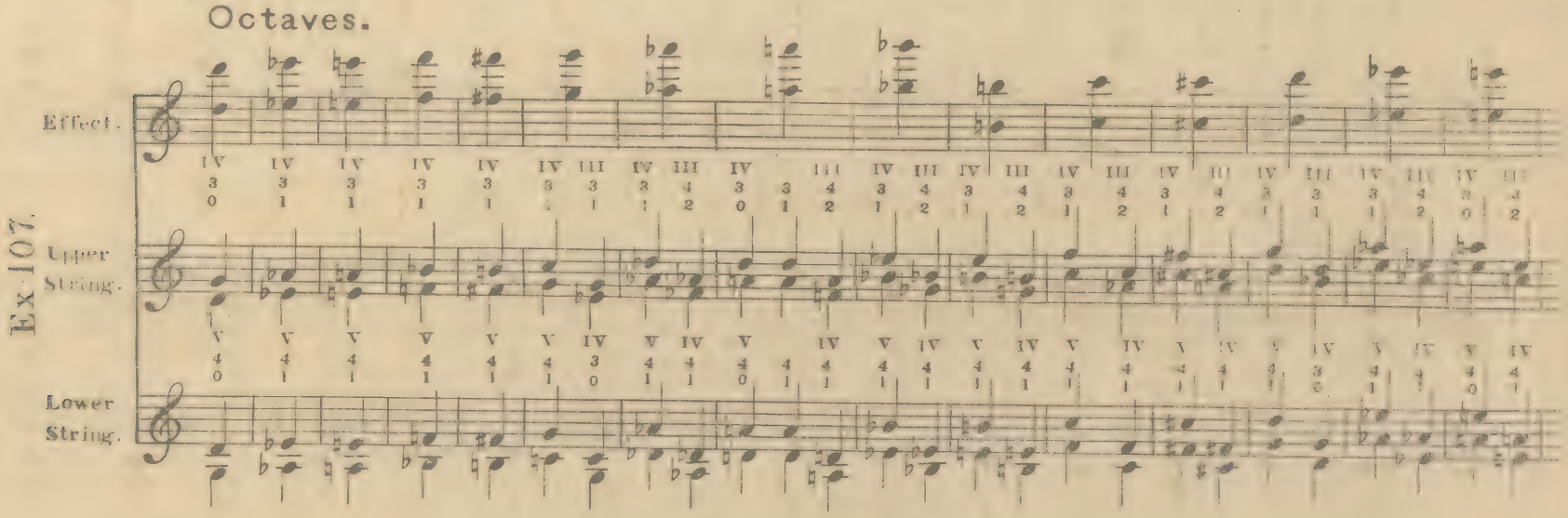
Major, Minor, and Diminished Sevenths.

Ex: 106.



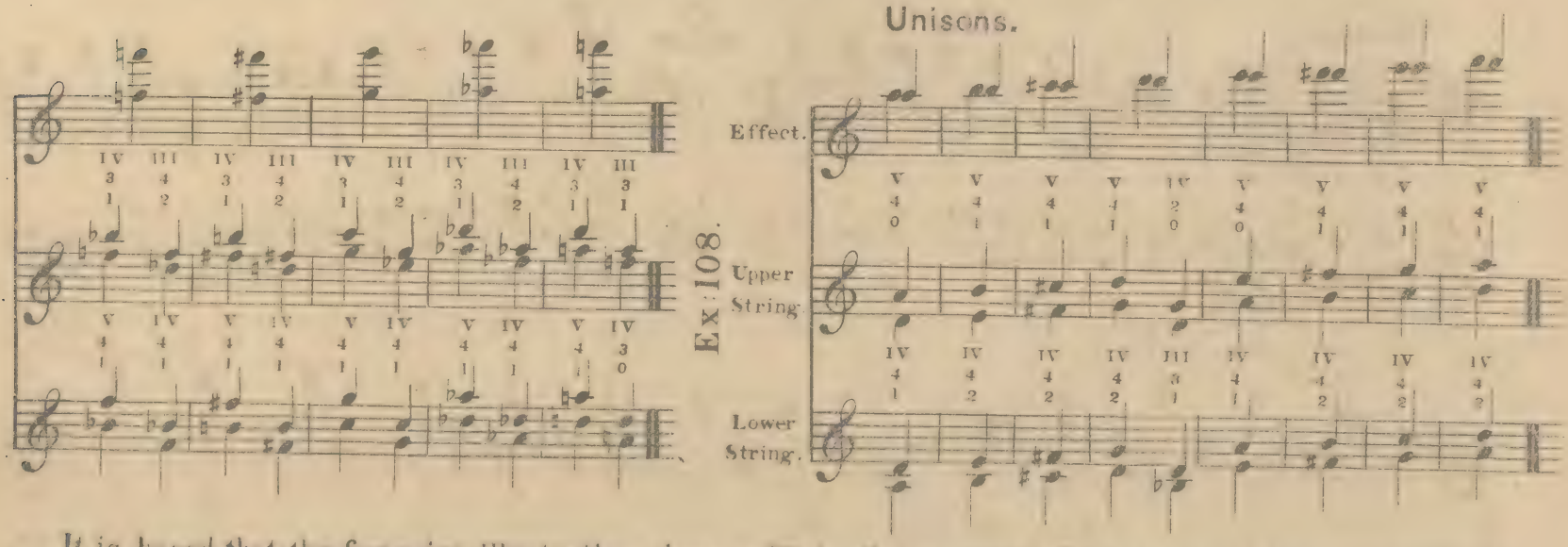
Octaves.

Ex: 107.



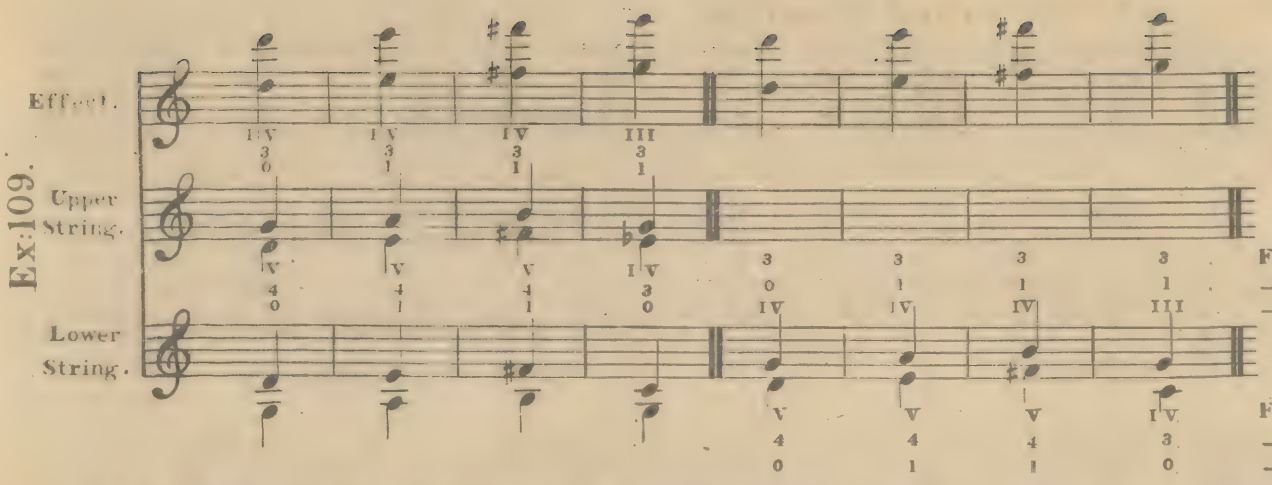
Unisons.

Ex: 108.



It is hoped that the foregoing illustrations have sufficiently impressed the meaning of the roman numerals, and I shall therefore in future write the double tones *on one line,* without fearing to be unintelligible to the scholar. I take for granted that he knows what an Octave, perfect Fifth, perfect Fourth, major and minor Third consist of, and what is their *precise* distance of tone.

Ex:109.



UPPER STRING.

Figuring of the loosely held finger.
_____ of the firm finger.
_____ of the fundamental note.

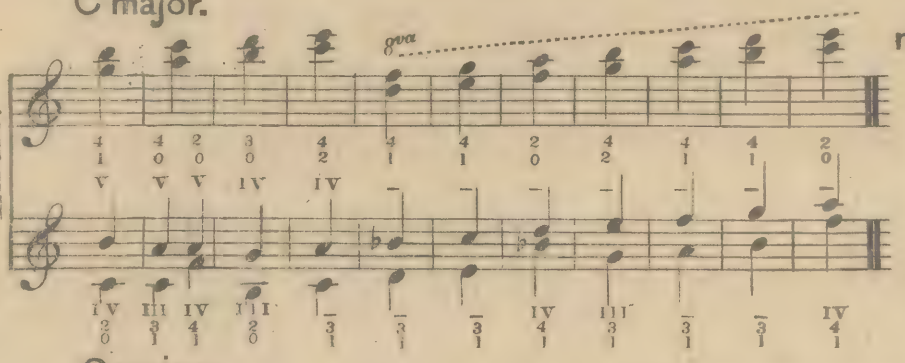
LOWER STRING.

Figuring of the fundamental note.
_____ of the loose finger.
_____ of the firm finger.

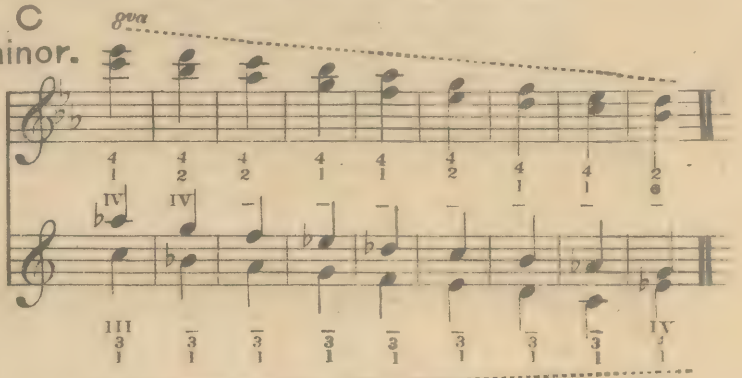
From the foregoing illustrations it will be easy to form scales in double tones in the following manner:

Ex:110.

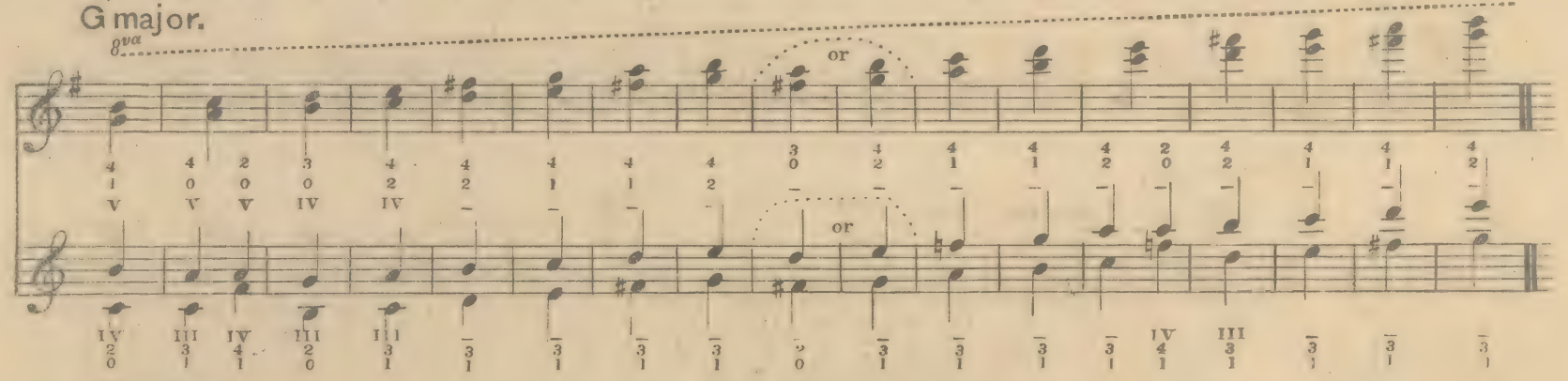
C major.



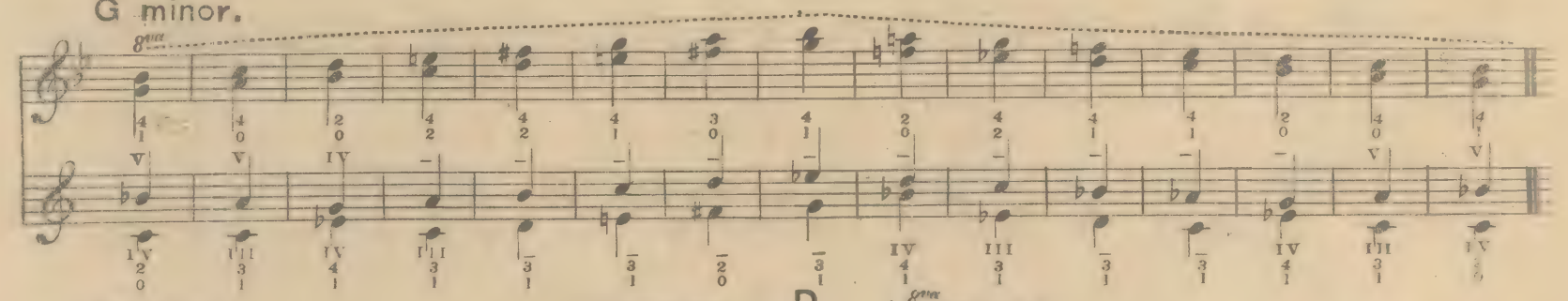
C minor.



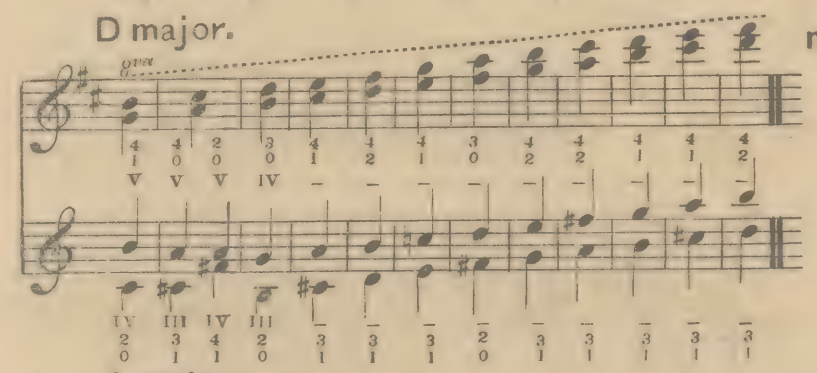
G major.



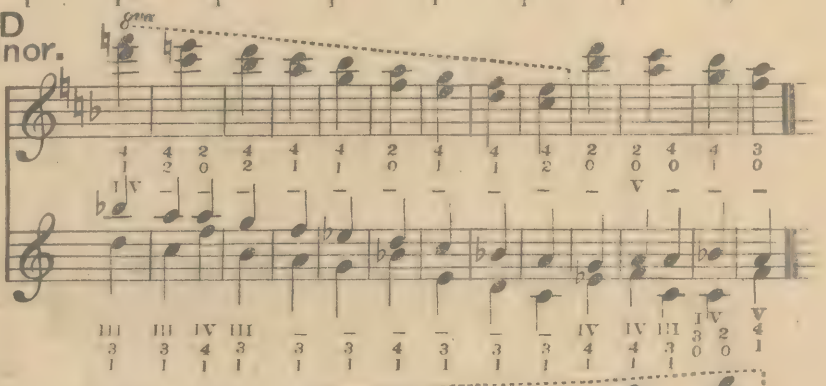
G minor.



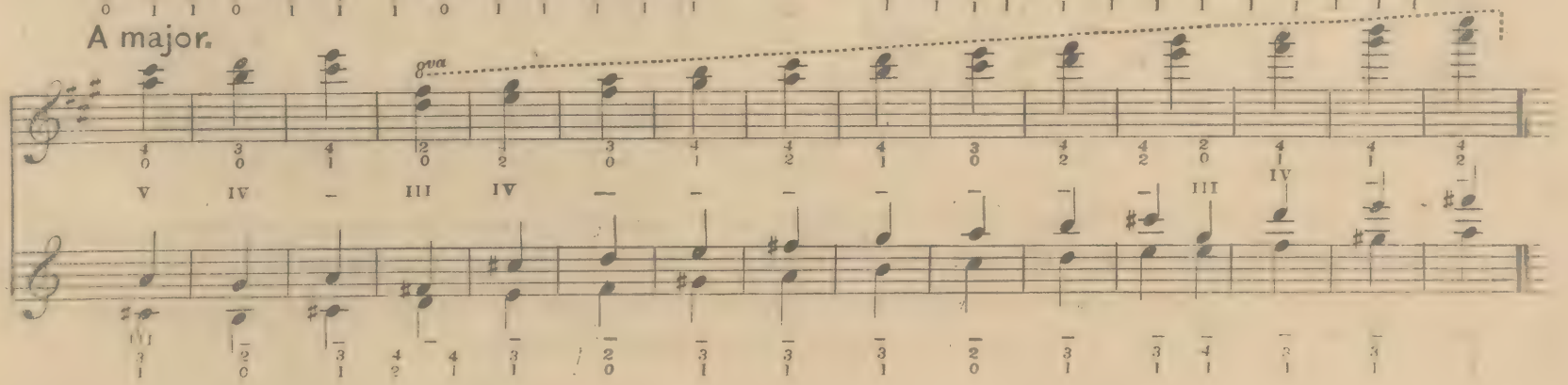
D major.



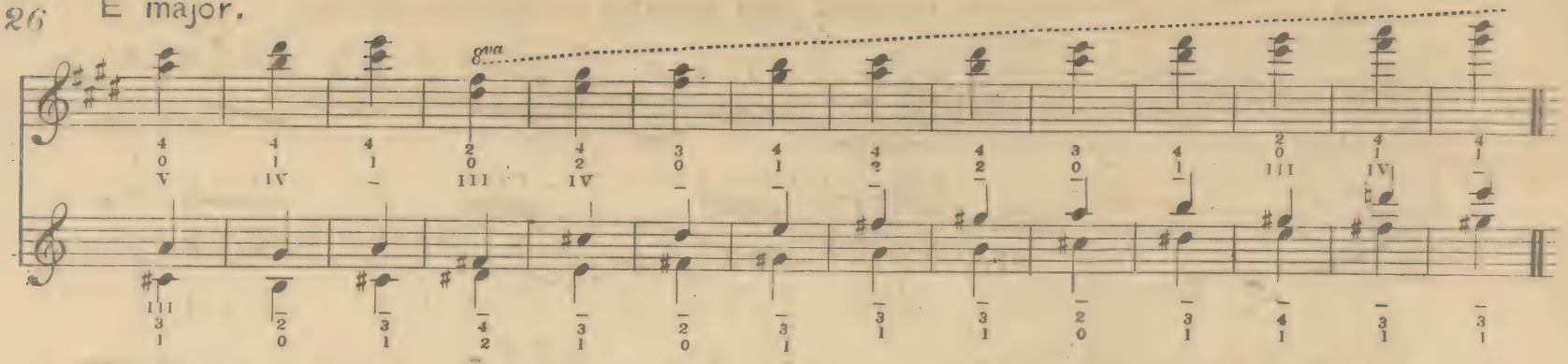
D minor.



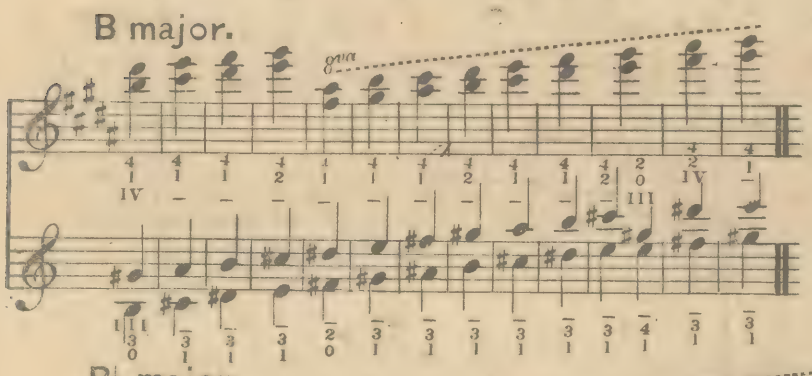
A major.



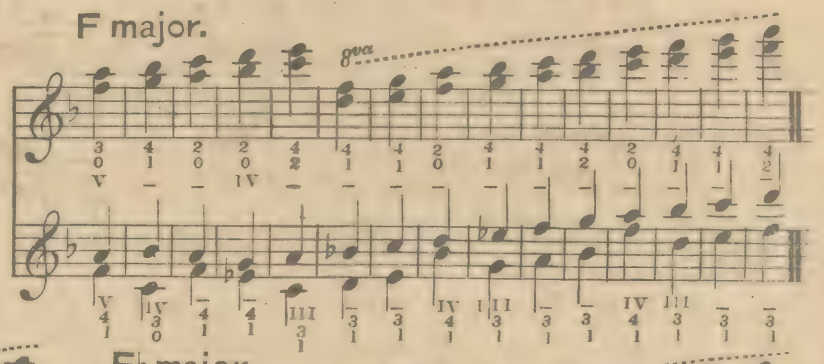
E major.



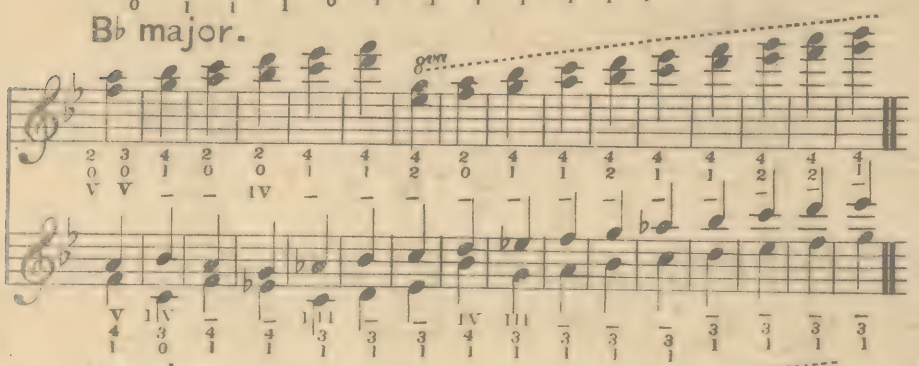
B major.



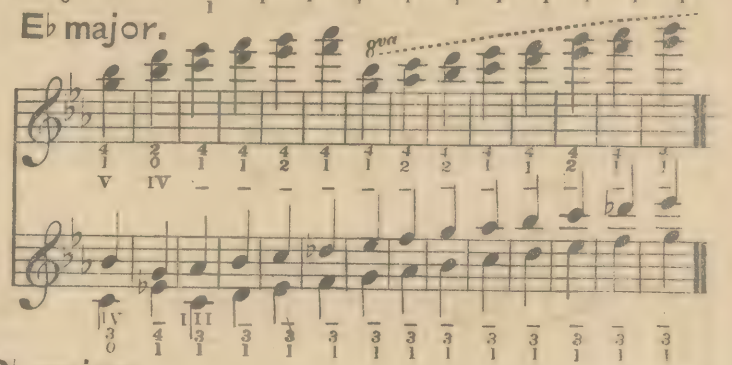
F major.



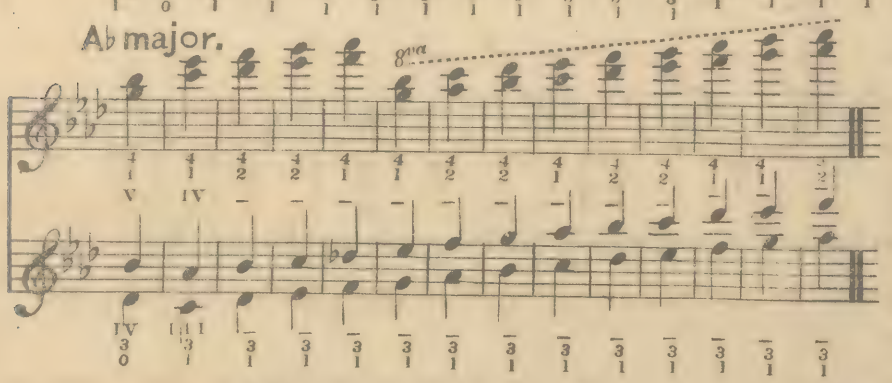
B♭ major.



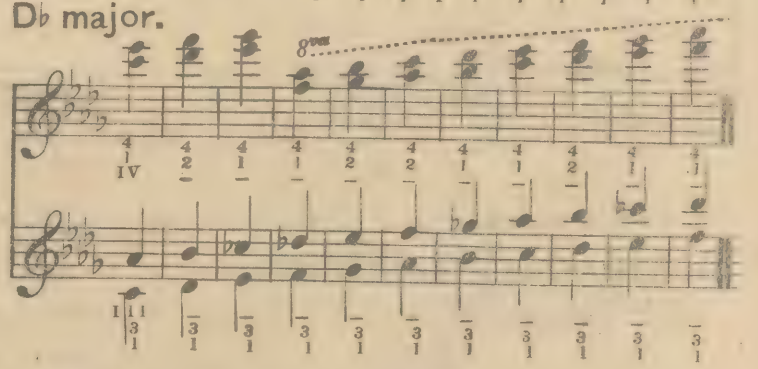
E♭ major.



A♭ major.



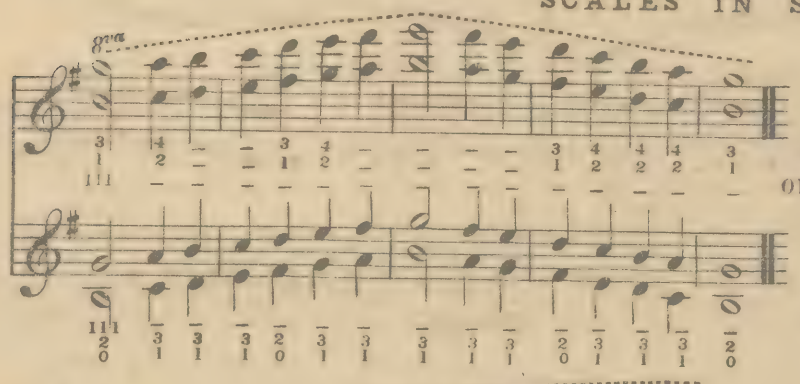
D♭ major.



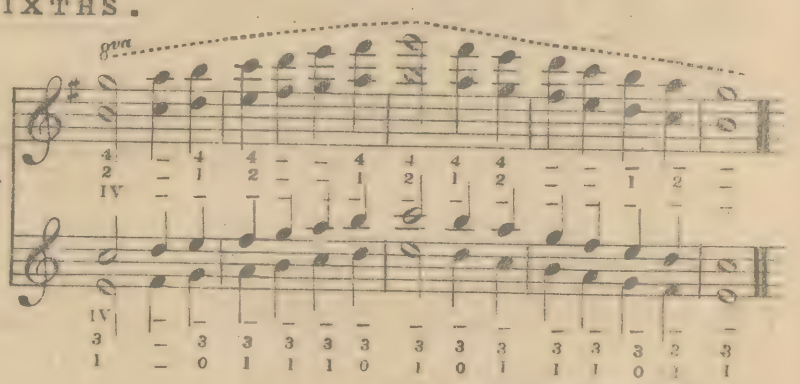
After practising the above scale, the student will easily form the minor scales.

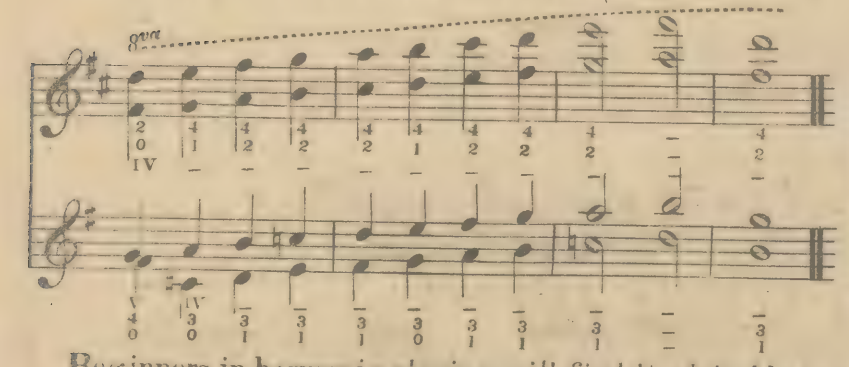
SCALES IN SIXTHS.

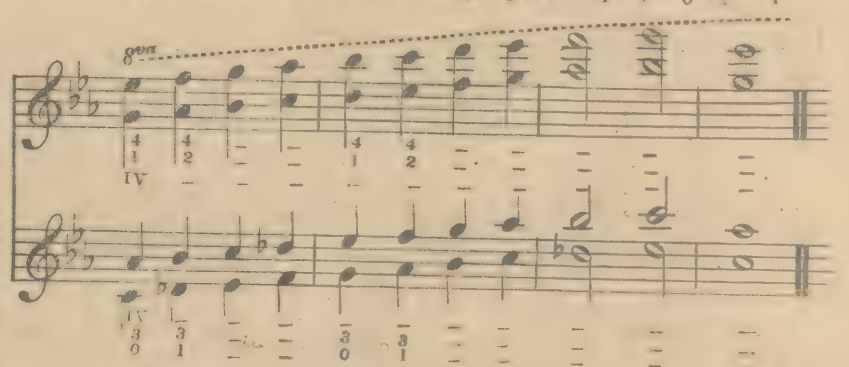
Ex: 111.



or







Beginners in harmonic playing, will find it advisable to transpose this example into other keys.

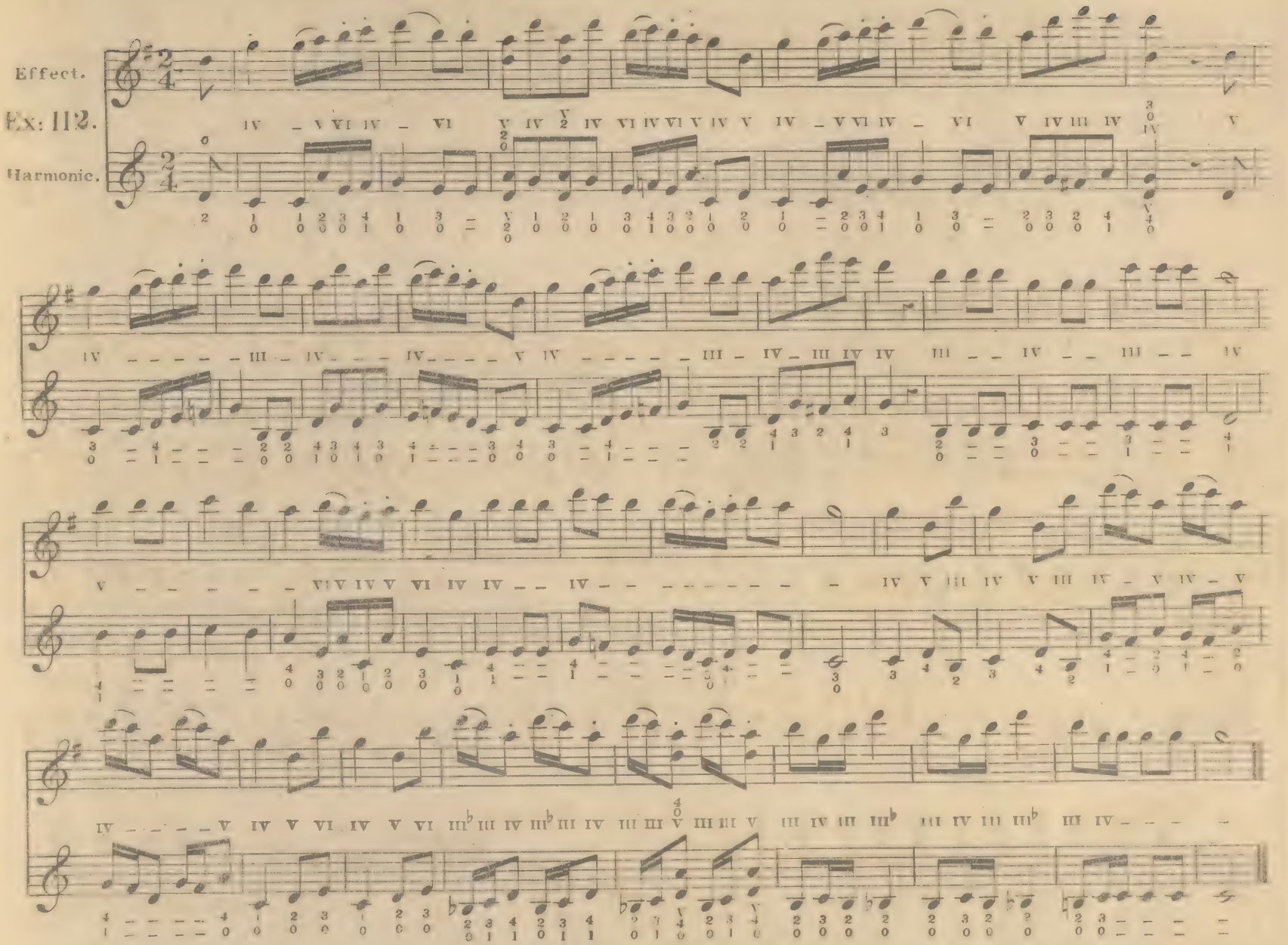
I shall conclude this section (III.) by remarking that it is necessary in rapid passages, to give the bow a kind of flogging but somewhat long motion, in order to produce a strong sound: for this the bow must be used not quite in the middle, rather towards the lower end.

(H) EXERCISES ON SINGLE AND DOUBLE HARMONIC NOTES.

Effect.

Ex: 112.

Harmonic.



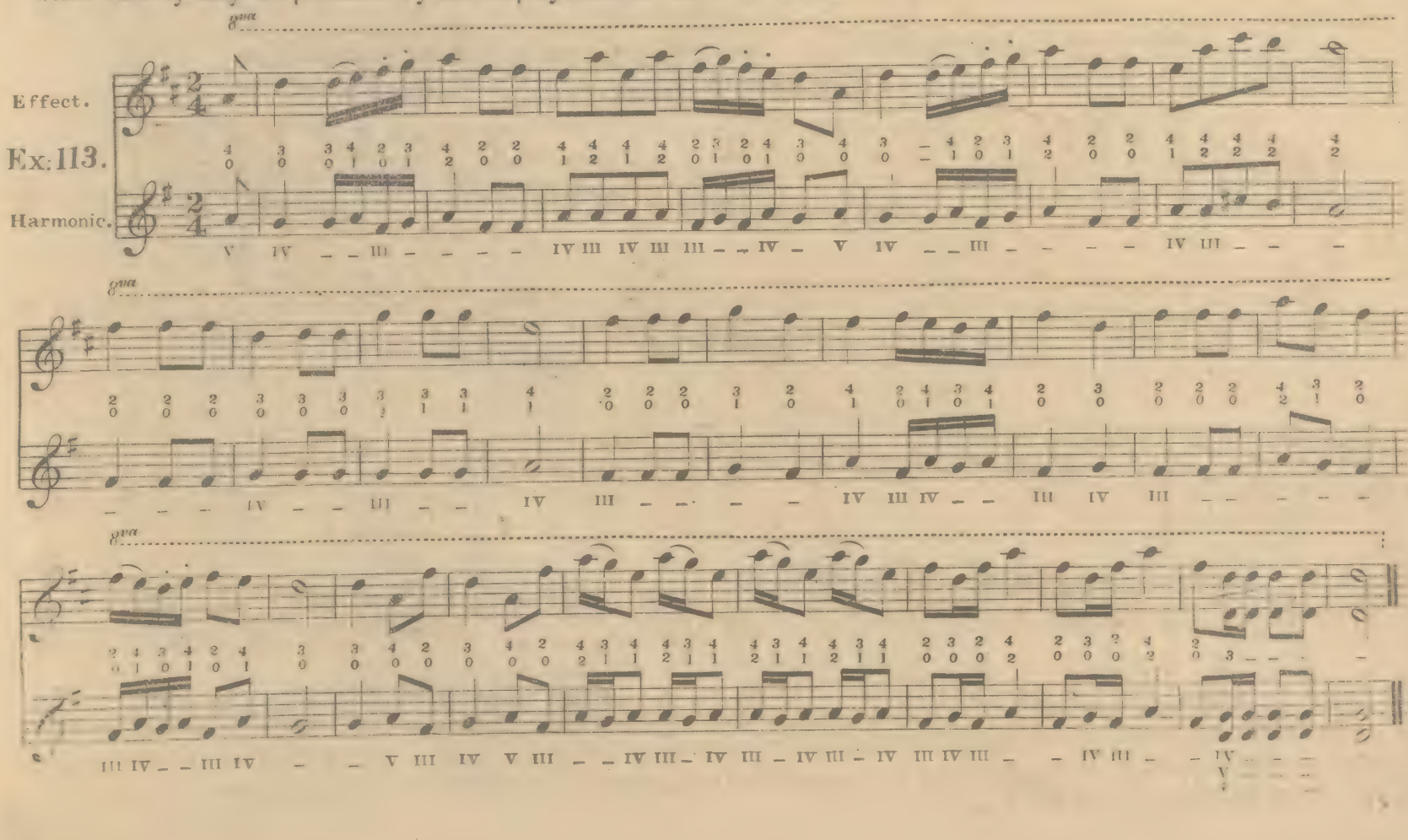
In this melody I have purposely introduced different harmonics, especially those exercising A^4 and A^5.

The following examples will shew the extended compass of harmonics contained in three notes, f♯, g, a, and what variety may be produced by the employment of A 2-3-4 5.

Effect.

Ex: 113.

Harmonic.



ANDANTE.

Ex. 114.

8va

on the 4th string.

IV

8va

IV VIII V VIII V VIII V VIII V

8va

IV V V IV

8va

IV

8va

rallent:

IV

8va

a Tempo.

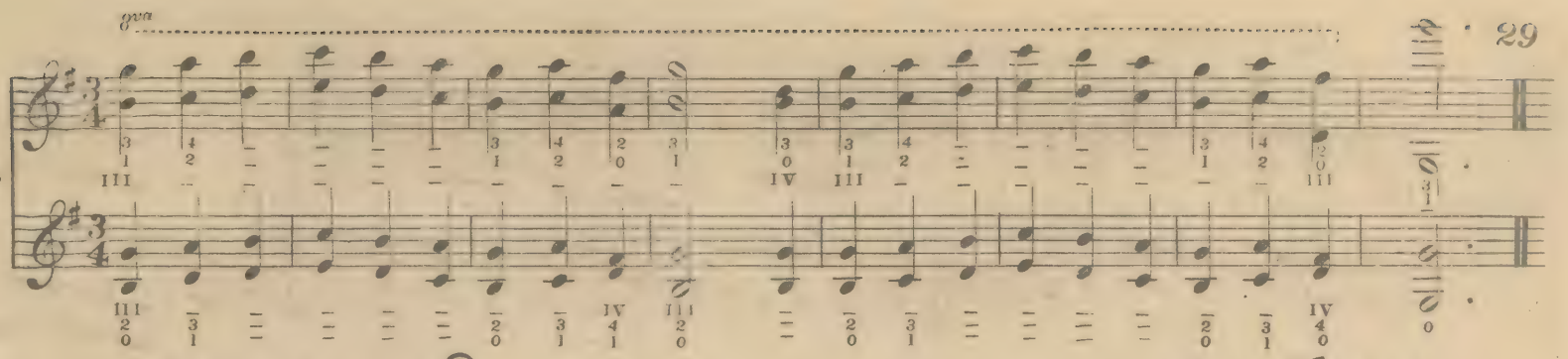
IV

8va

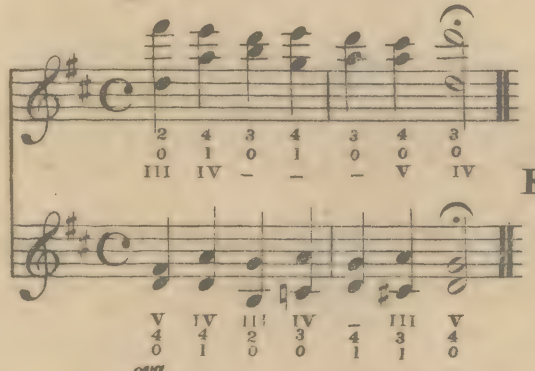
diminuendo.

IV V IV

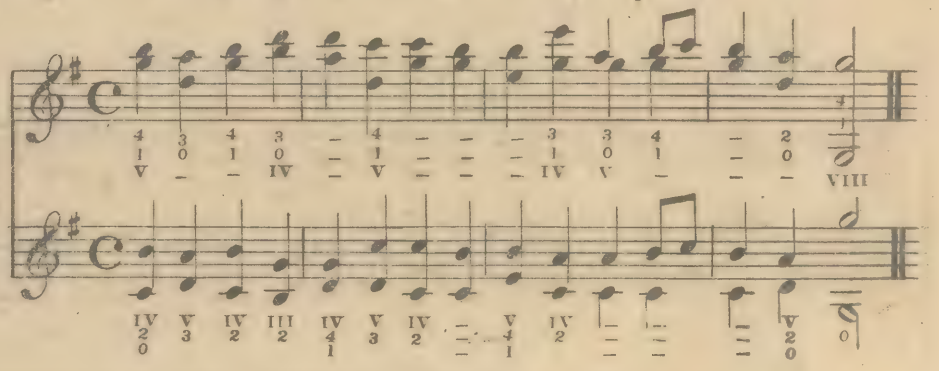
Ex: 115.



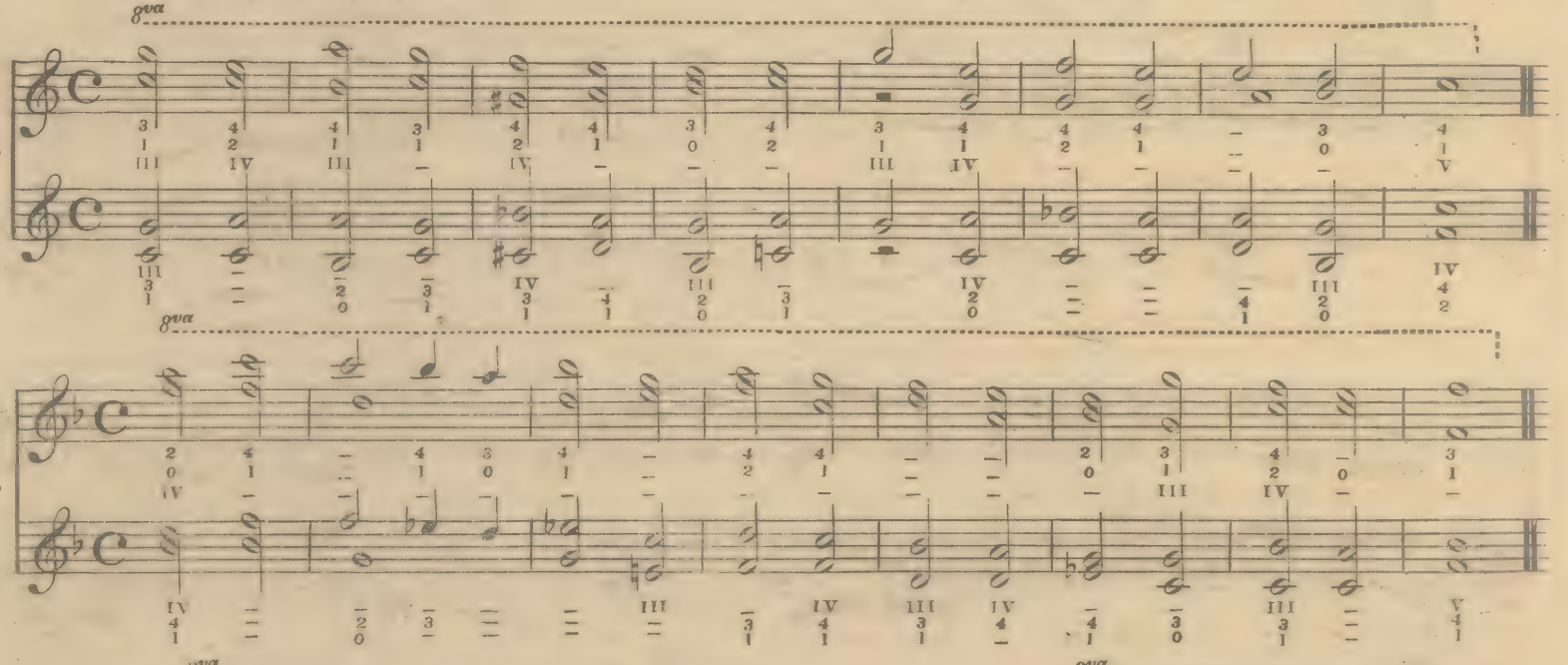
Ex: 116.



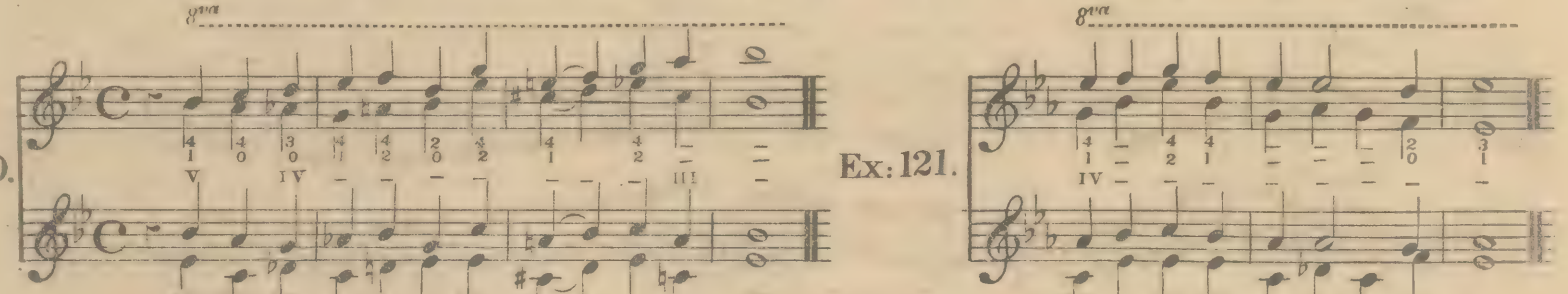
Ex: 117.



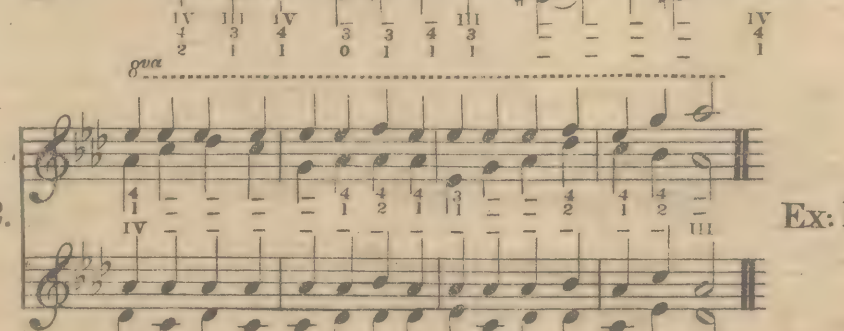
Ex: 118.



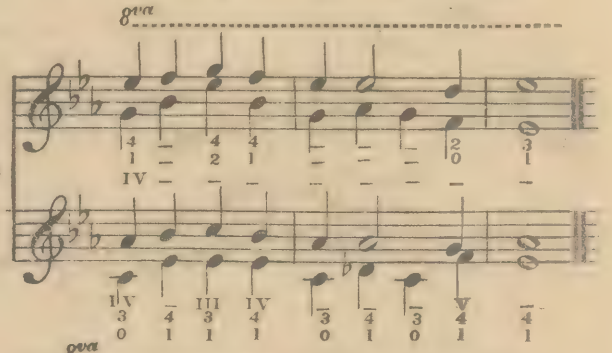
Ex: 119.



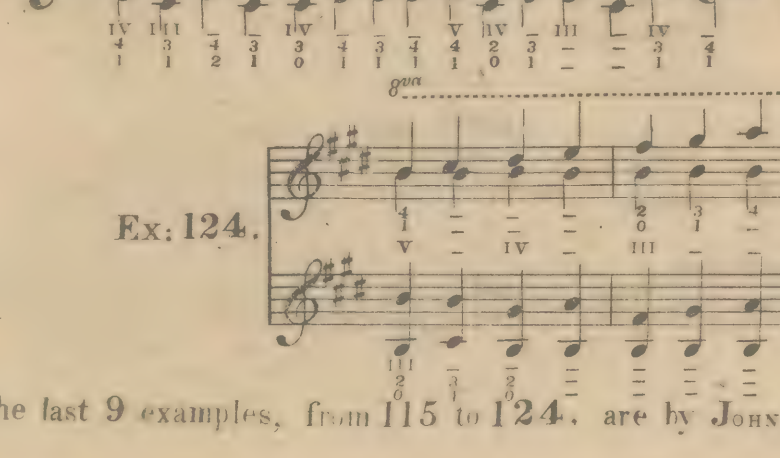
Ex: 120.



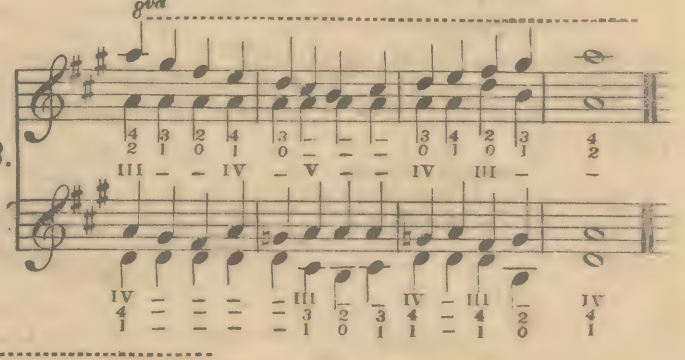
Ex: 121.



Ex: 122.



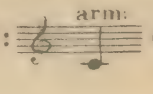
Ex: 123.



Ex: 124.

The last 9 examples, from 115 to 124, are by JOHN HENRY KÜSTER.

I) ON THE MANNER OF WRITING HARMONIC NOTES.

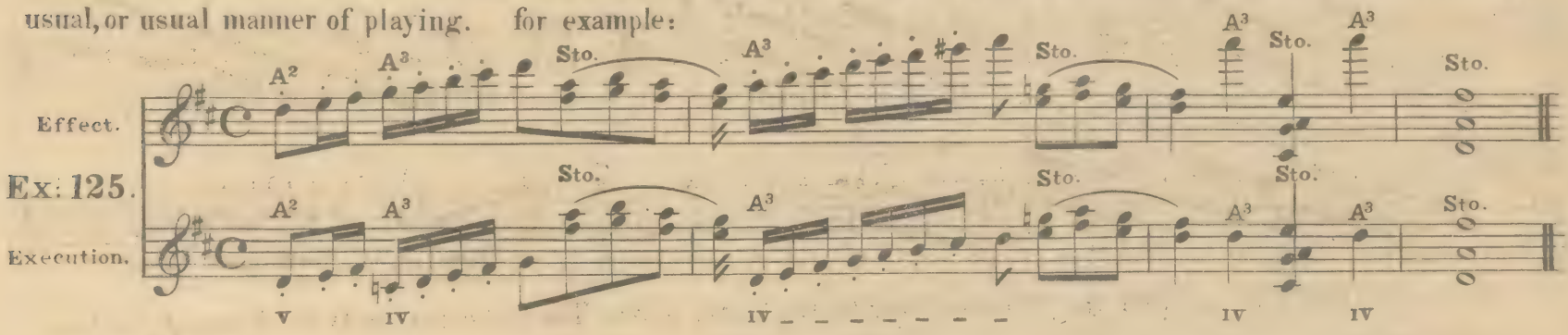
It is undeniable that in writing harmonic notes, it is best that the eye should see what the ear hears; therefore I write a harmonic melody at the height of tone which the ear distinguishes, and add the word Armonica, or A^1 A^2 &c, or merely A above it. This manner of writing also gives the player the advantage of choice between usual and harmonic notes, should he be unpractised in the latter. But should I for instance write $\bar{\bar{g}}$ thus: 

or

, the choice is impossible; besides which, the ear hears $\bar{\bar{g}}$, while the eye sees $\bar{c}$.

When usual notes succeed harmonic tones, I put S or S^{to} (solito, o maniera solita di suonare) that is, usual, or usual manner of playing. for example:

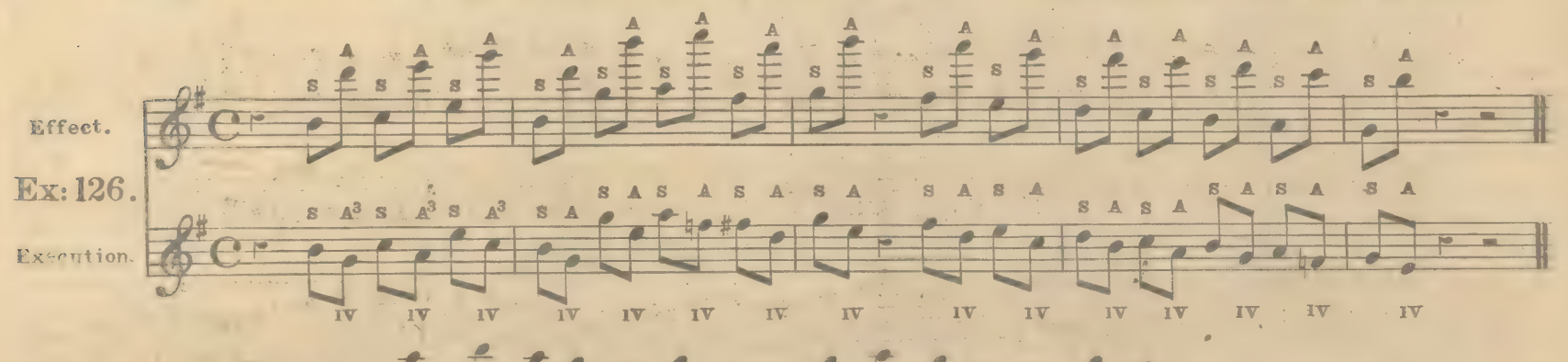
Ex: 125.



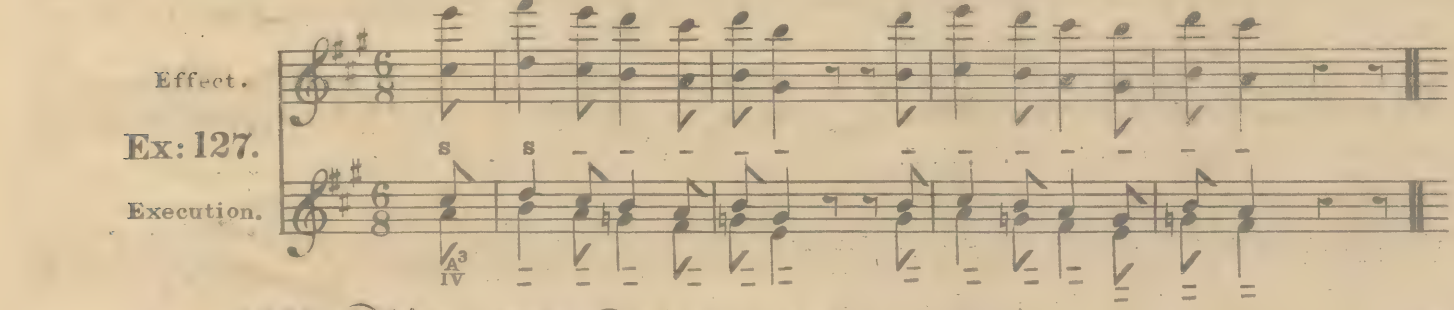
K) ON THE COMBINATION OF HARMONICS WITH USUAL PLAYING.

Passages like the following, in which he unites usual playing with harmonic notes, are of surprising and good effect.

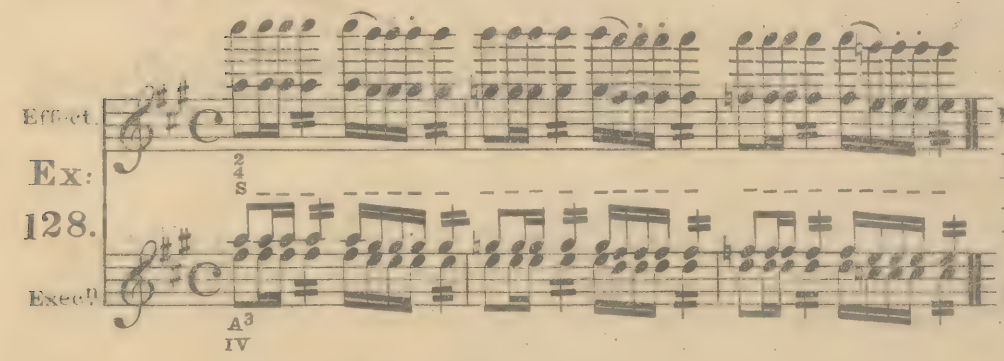
Ex: 126.



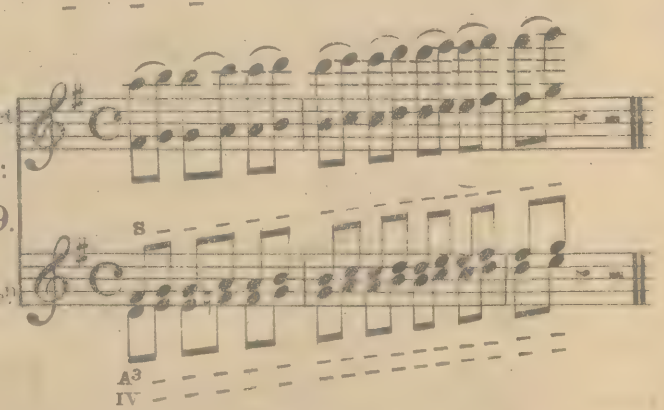
Ex: 127.



Ex: 128.



Ex: 129.



§ 12.

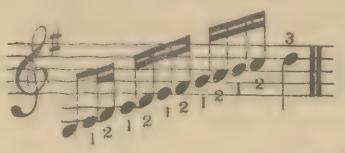
ON PAGANINI'S COMPOSITIONS FOR THE G STRING, AND THEIR PERFORMANCE.

For performances on the G string, Paganini tunes it a minor 3^d above in B♭, and even occasionally a major 3^d above in B, and for this purpose uses, as before mentioned, a much weaker string. The compositions for it are generally written in the form of Pot-pourris, commence with a recitative, followed by themes of various character, and end with variations.

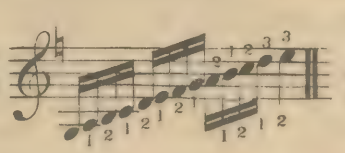
Considerable practice is certainly required in order to perform his compositions of this kind; but their study does not present so much difficulty as might be imagined by many, who may convince themselves of this by experience. Both initiated and uninitiated have awarded immense praise to Paganini for his performance on the G string, whether with justice or not I leave to the determination of my readers, when they themselves shall have made trial of this art. It cannot be denied that Paganini knows how to deceive the ear by apparent difficulties, which, when analysed, may be played by the most mediocre fiddler.

In order to attain great proficiency in this branch, it is especially requisite to exercise scales, in order to command with certainty all positions on the finger-board; which in this case, is attended with some difficulty, as the violin is tuned higher, and the player hears notes different from those he takes. For rapid passages, the easiest fingering would be the following:

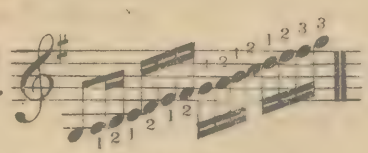
Ex: 130.



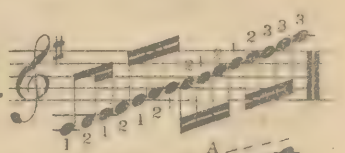
Ex: 131.



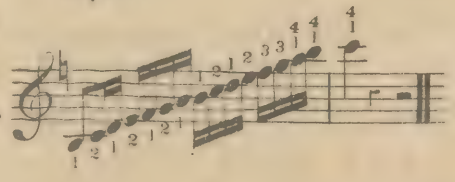
Ex: 132.



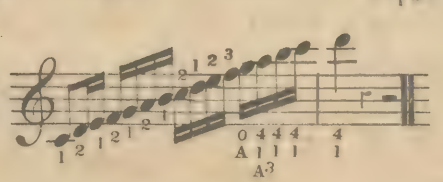
Ex: 133.



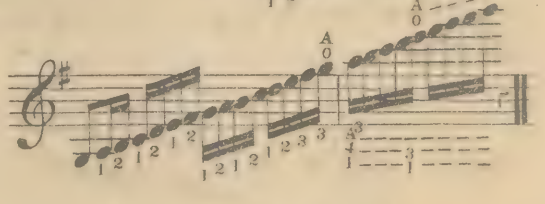
Ex: 134.



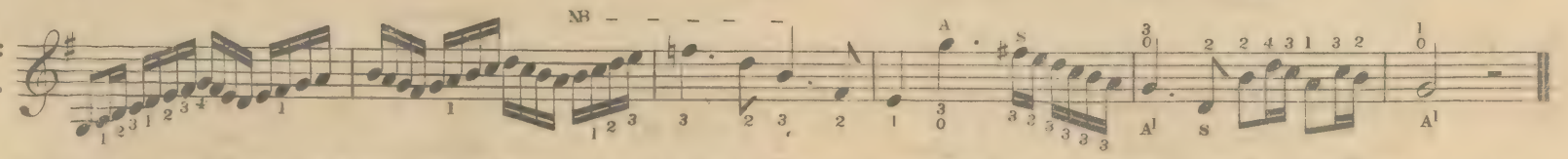
Ex: 135.



Ex: 136.



Ex: 137.



In examples 134, 135, and 136, the A^3 is employed for the higher notes. The best opportunity for change of position is on the *natural* harmonic tone, in this case $\bar{\bar{g}}$. NB. Example 137 points out that when the hand has to return, the first finger remains on the $\bar{\bar{c}}$, as a firm lever, in order, after $\bar{\bar{f}}$, to take the $\bar{\bar{d}}$ and $\bar{b}$ firmly and precisely, with the fingering marked.

Paganini plays high descending scales with *one* finger, as is shewn in the 4th bar of example 137.

The following examples shew the manner in which he employs harmonics:

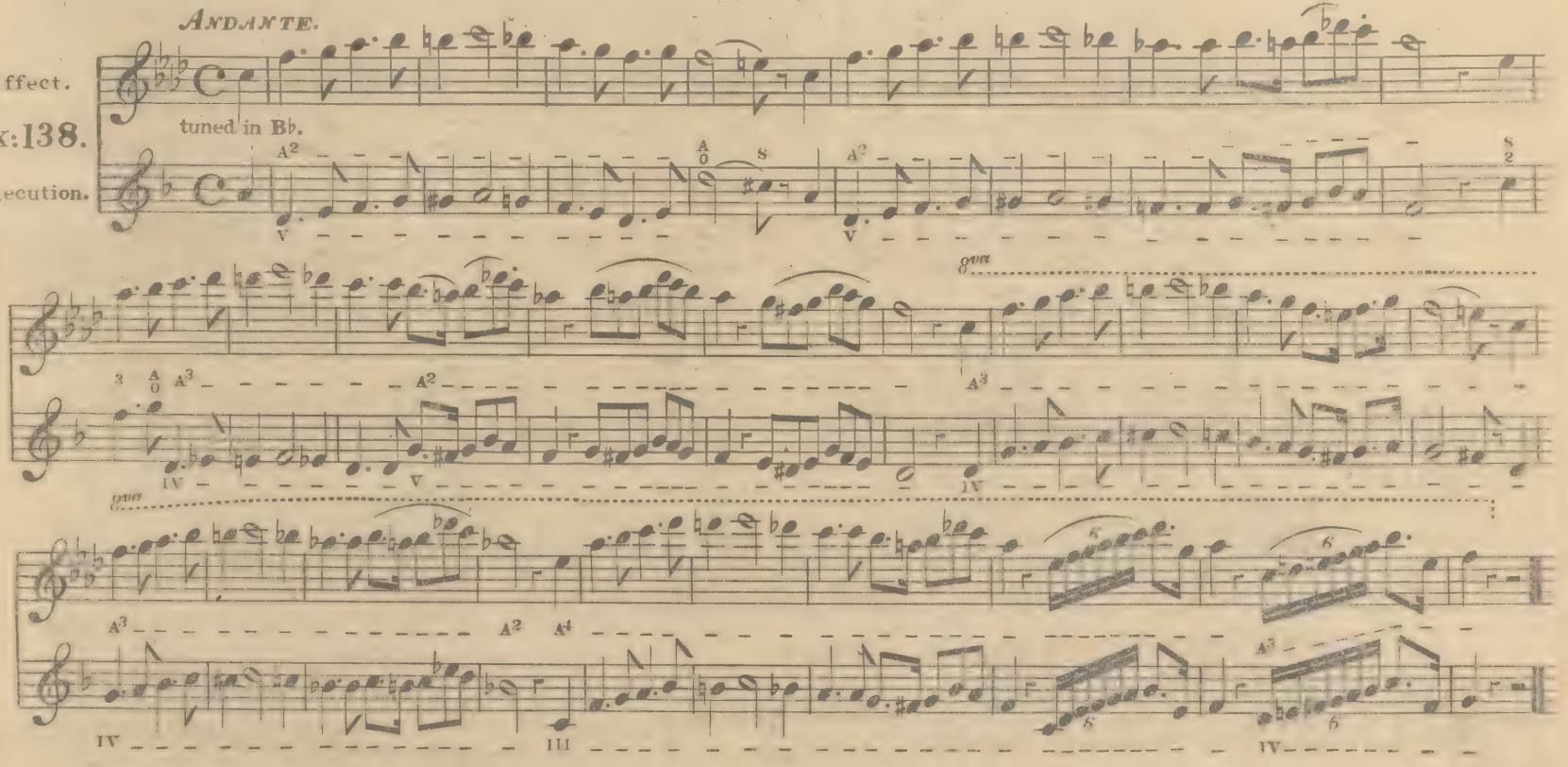
Effect.

ANDANTE.

Ex: 138.

tuned in B♭.

Execution.



For rapid passages in the following manner:

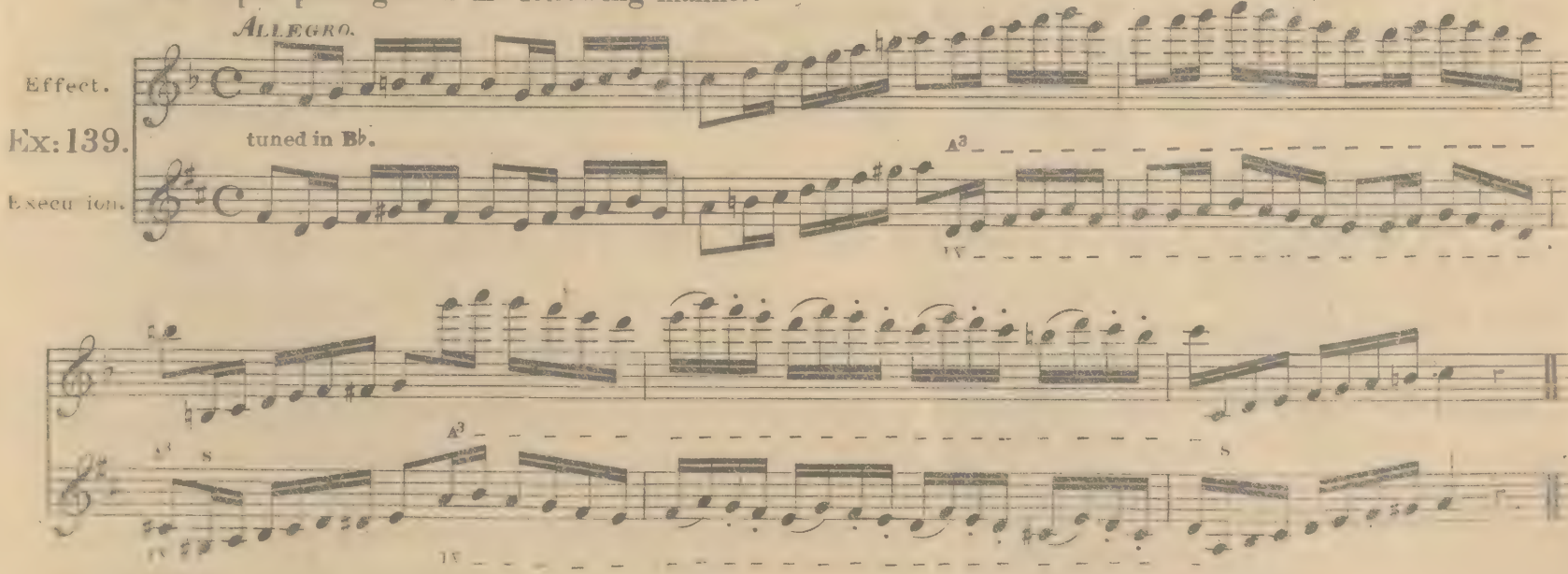
Effect.

ALLEGRO.

Ex: 139.

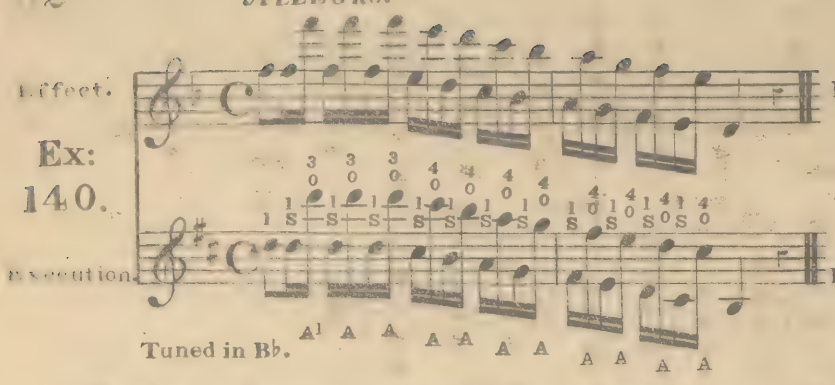
tuned in B♭.

Execution.

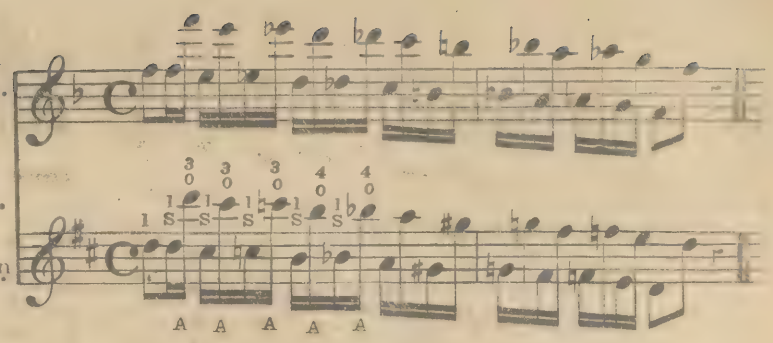


ALLEGRO.

Ex: 140.



Ex: 141.



In the two last examples, the first finger remains firm each time, and for the Octave the third and afterwards the fourth finger plays the A^1.

In order not to fatigue the left hand too much in performances on the G string, it is necessary to turn the left side of the violin towards the right hand, by which means the left hand falls into a far easier position.

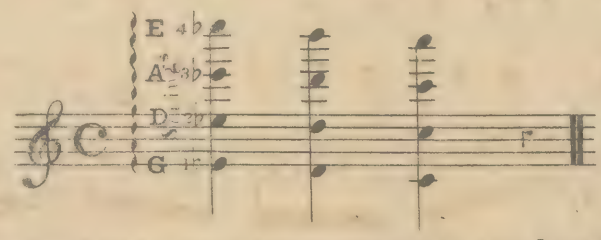
§ 13.

PAGANINI'S TOURS DE FORCE.

It will not be expected that I should mention, all extraordinary feats performed by Paganini; I shall content myself by describing only the most striking difficulties I have heard him play, which he masters with the greatest ease.

Paganini's hand is anything but large, but he has gained such power of expansion (like some distinguished piano-forte players, who from their youth accustom the hand to wide spans) that he is enabled to take a distance of 3 Octaves at one time, for example:

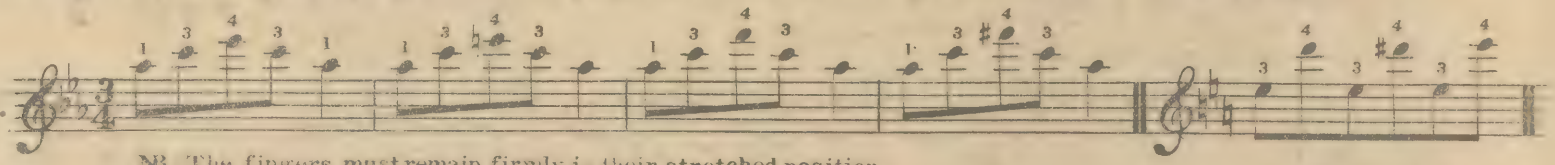
Ex: 142.



A good method of expanding the hand is to exercise passages in which an interval of a 3d. or 4th. lies between the third and fourth finger, see Ex: 143.

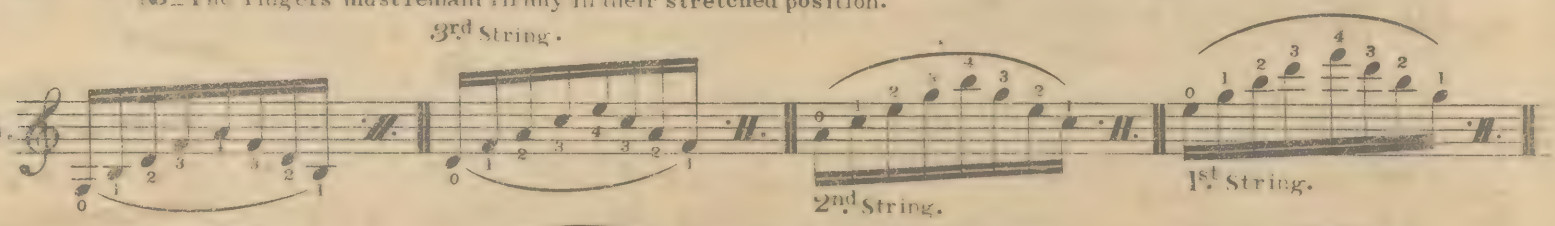
The same may be done for all fingers, see Ex: 144, 145 &c. Although at first these passages lie awkwardly under the fingers, yet it is positive that constant practice render them of great service to the left hand.

Ex: 143.

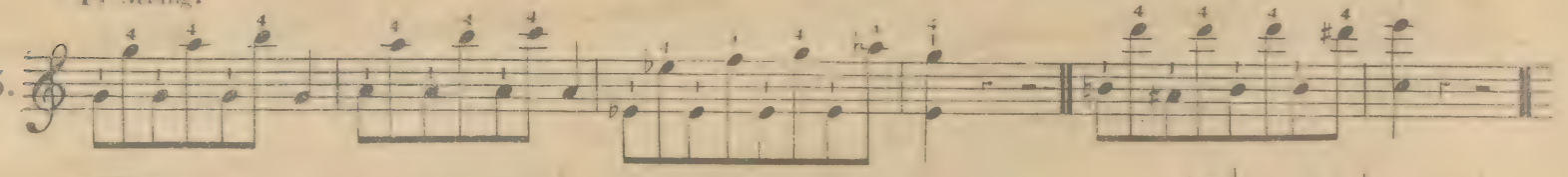


NB. The fingers must remain firmly in their stretched position.

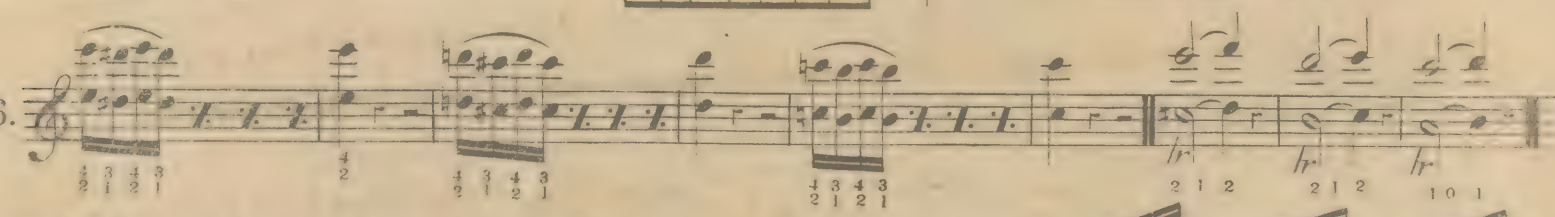
Ex: 144.



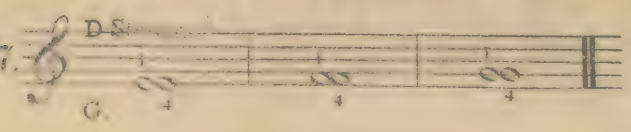
Ex: 145.



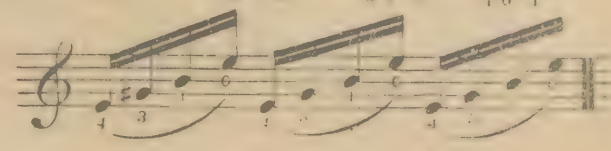
Ex: 146.



Ex: 147.



Ex: 148.



For striking full chords.

Ex: 149.

Ex: 150.

Ex: 151.

Ex: 152.

Ex: 153.

Ex: 154.

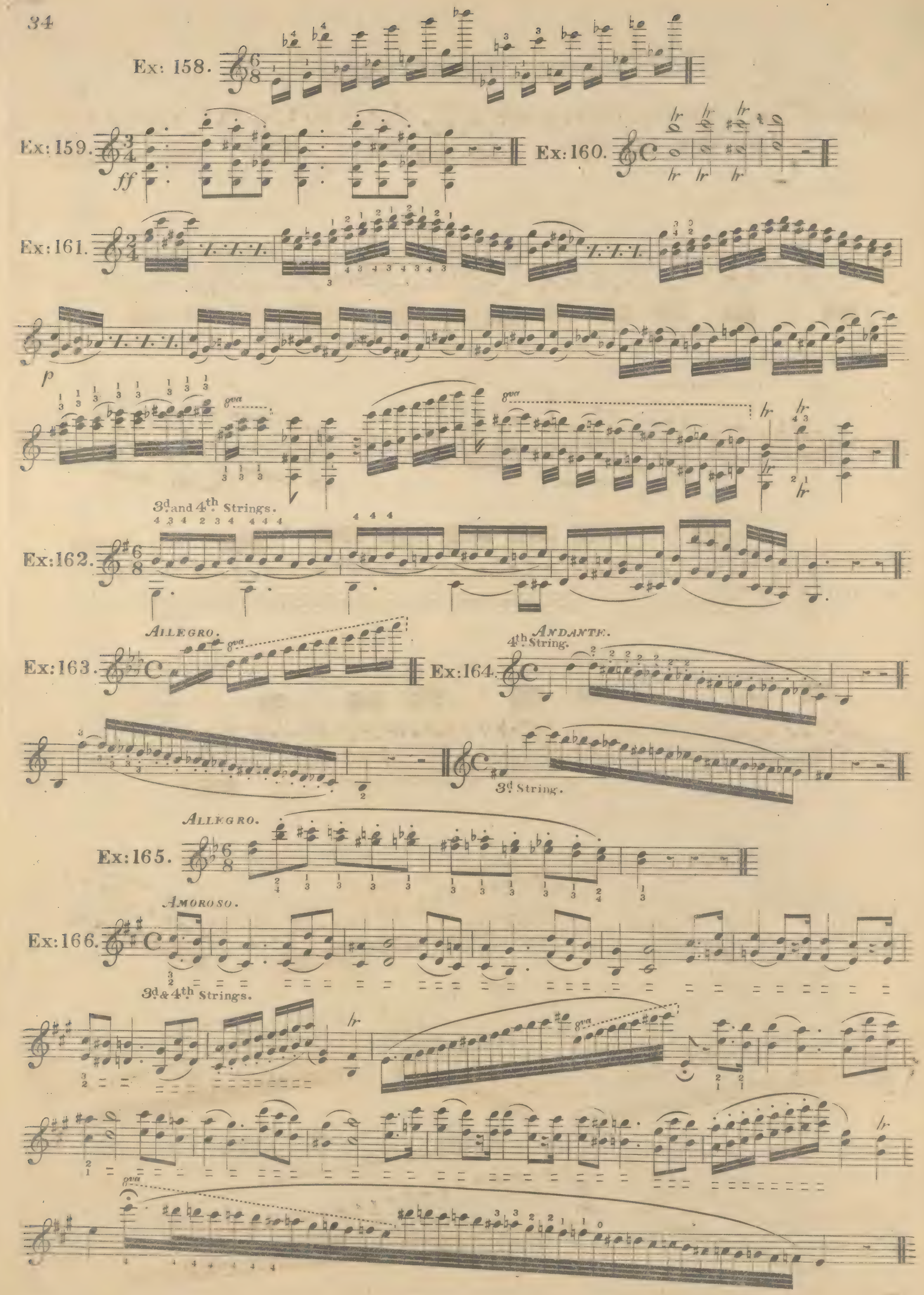
Ex: 155. ALLEGRO.

3d and 4th Strings.

Ex: 156.

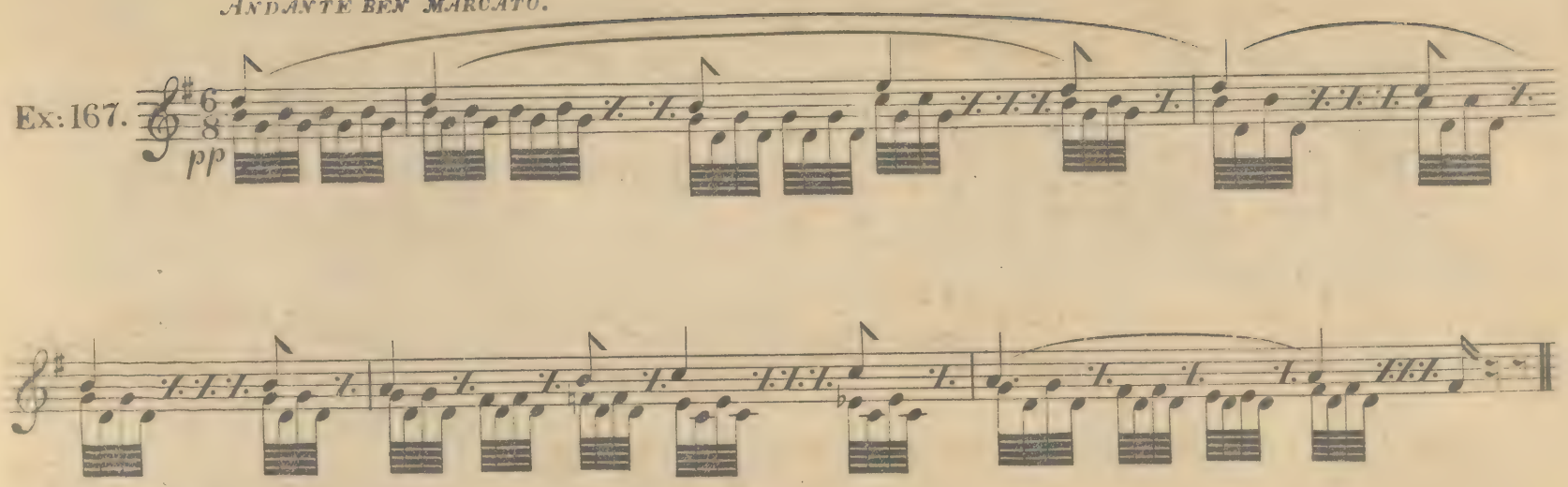
Ex: 157. ALLEGRO.

pizz:


Ex: 158.
Ex: 159.
ff
Ex: 160.
Ex: 161.
p
8va
3d. and 4th. Strings.
Ex: 162.
Allegro.
Ex: 163.
Andante.
4th. String.
Ex: 164.
3d. String.
Allegro.
Ex: 165.
Amoroso.
Ex: 166.
3d. & 4th. Strings.

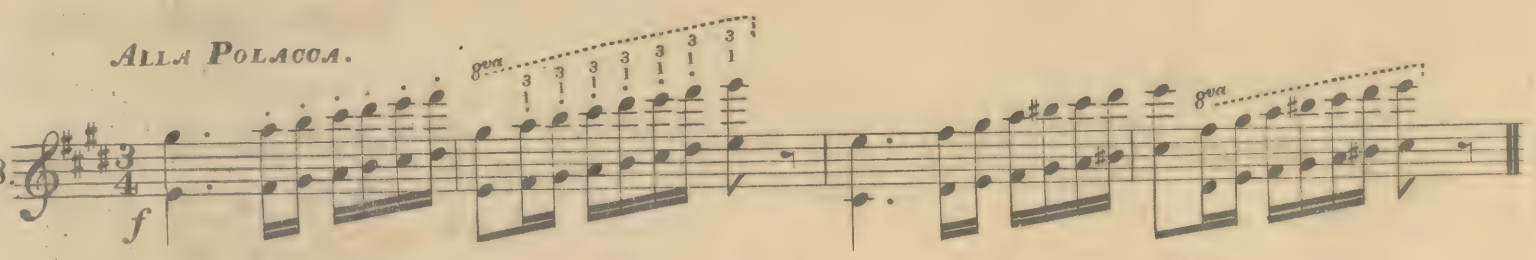
Andante ben marcato.

Ex: 167.



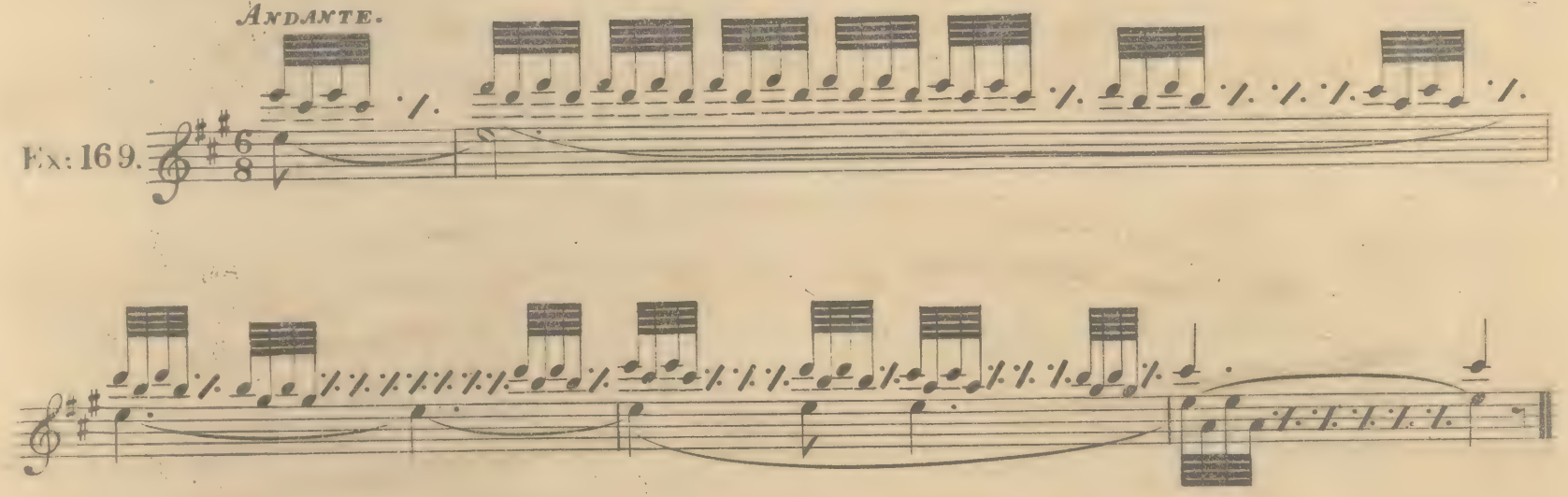
Alla Polacca.

Ex: 168.



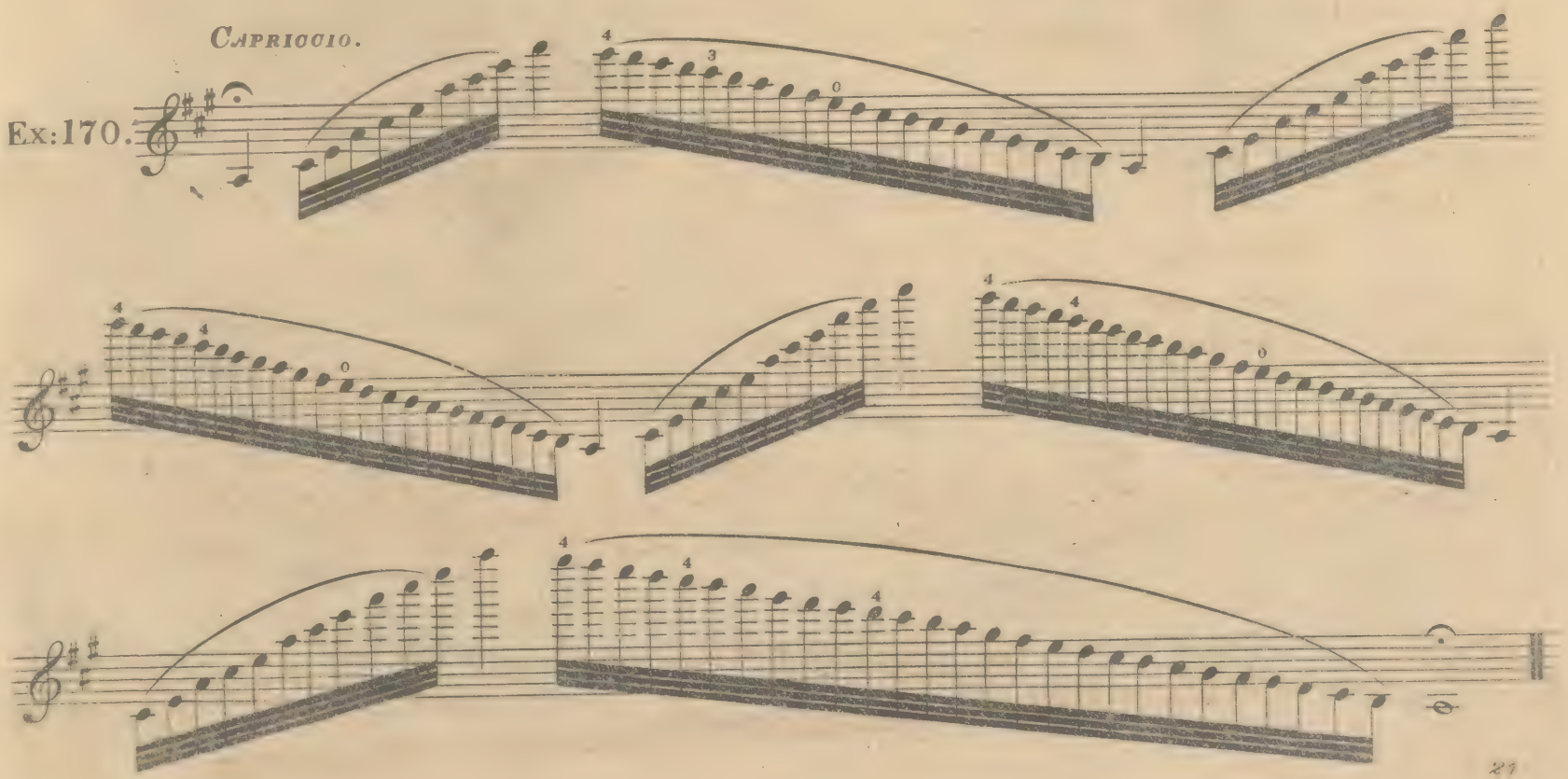
Andante.

Ex: 169.



Capriccio.

Ex: 170.



INTRODUCTION ET VARIATIONS

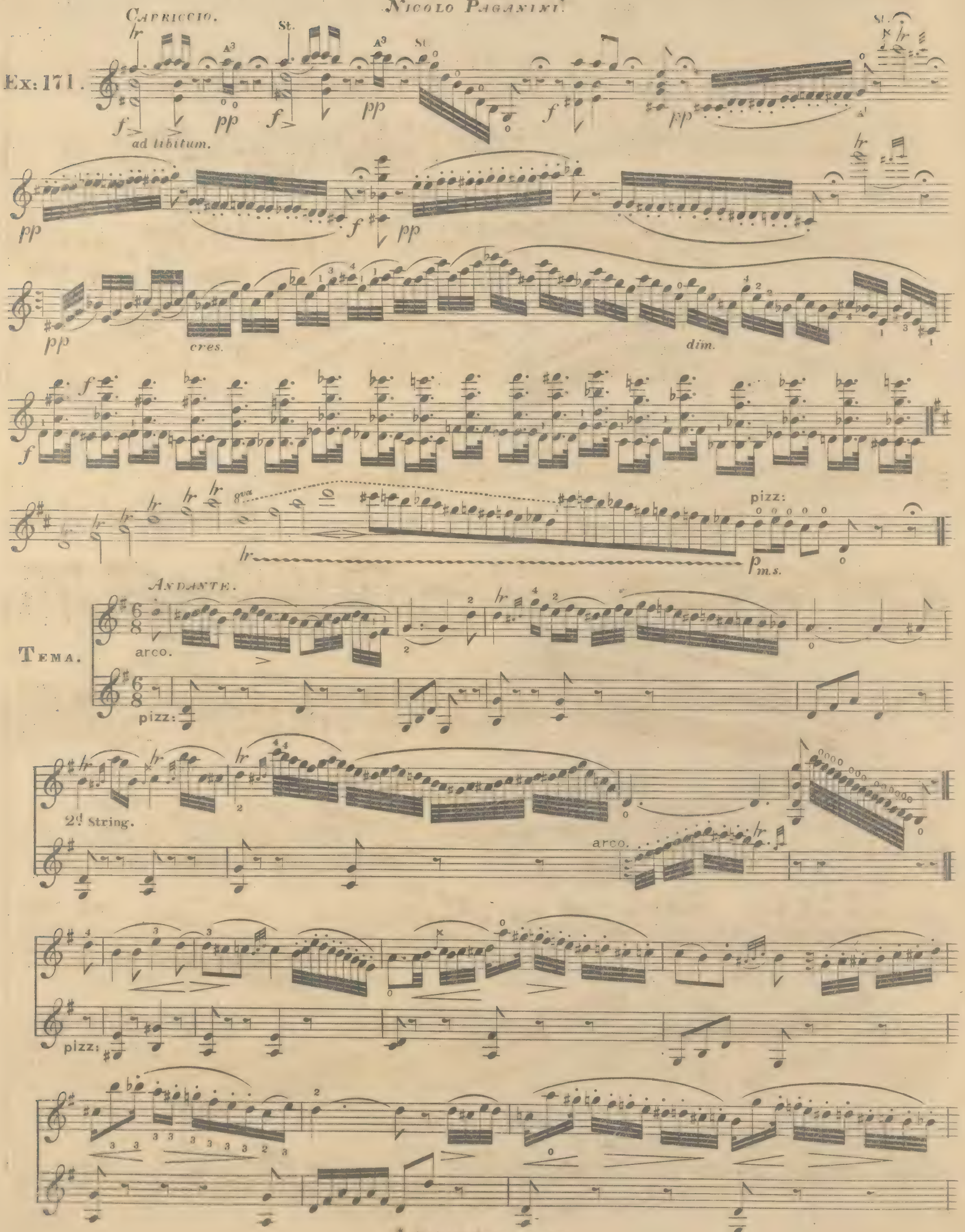
SUR LE THÈME

"NEL COR PIU NON MI SENTO"

POUR LE VIOLON

BY

*Nicolo Paganini.**



* Written from memory.

on A.

arco.

pizz:

Var. 1.

Brillante.

cres.

cres.

dim.

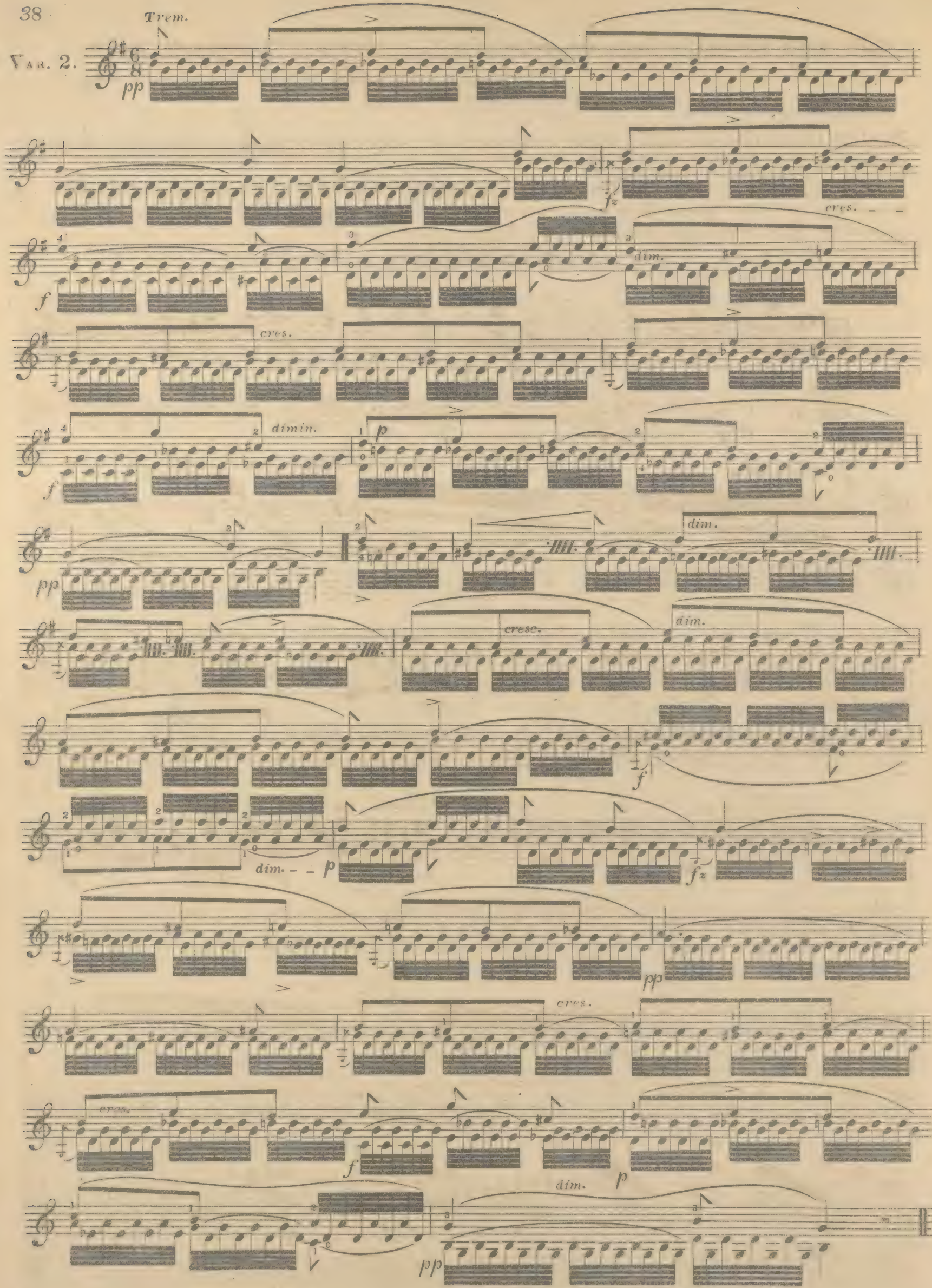
pizz:

arco.

pizz:

arco.

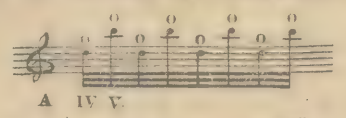
dim.

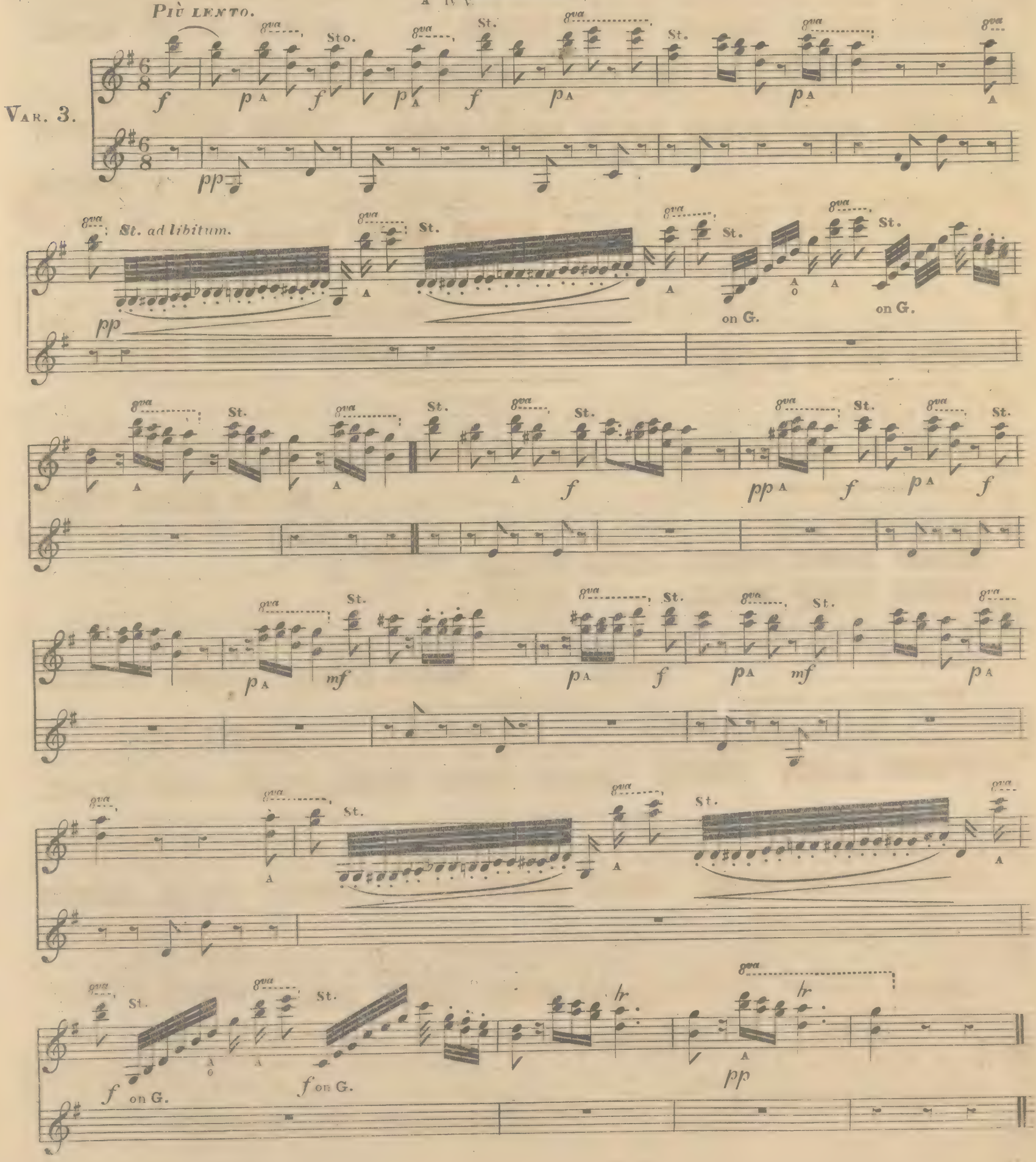

Trem.
Var. 2.
pp
fz
cres.
f
dim.
cres.
dimin.
p
pp
dim.
cresc.
dim.
f
dim.
p
fz
pp
cres.
cres.
f
p
dim.
pp

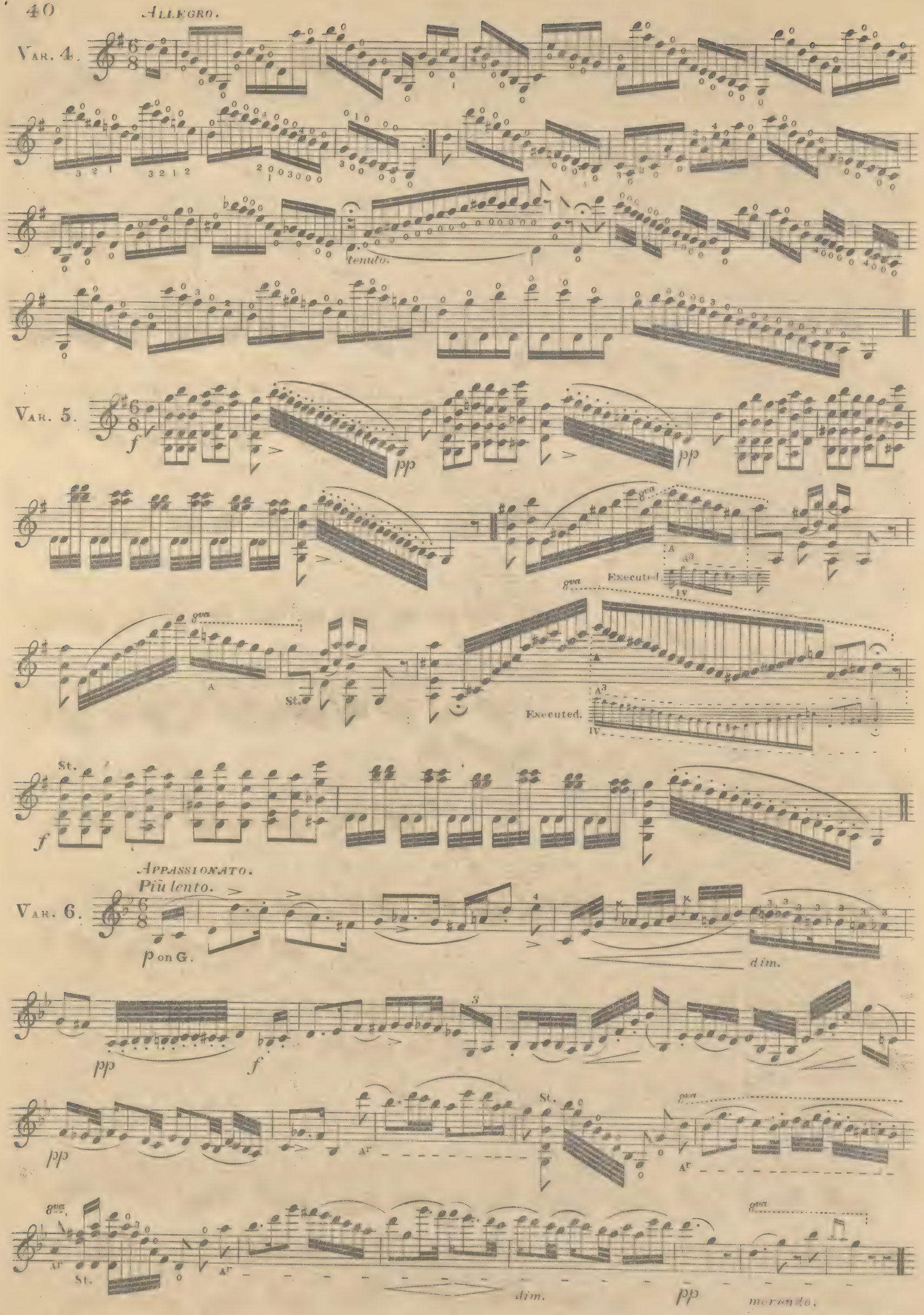
The short harmonic shake at the end of Var: 3, is executed by Paganini in this manner: –

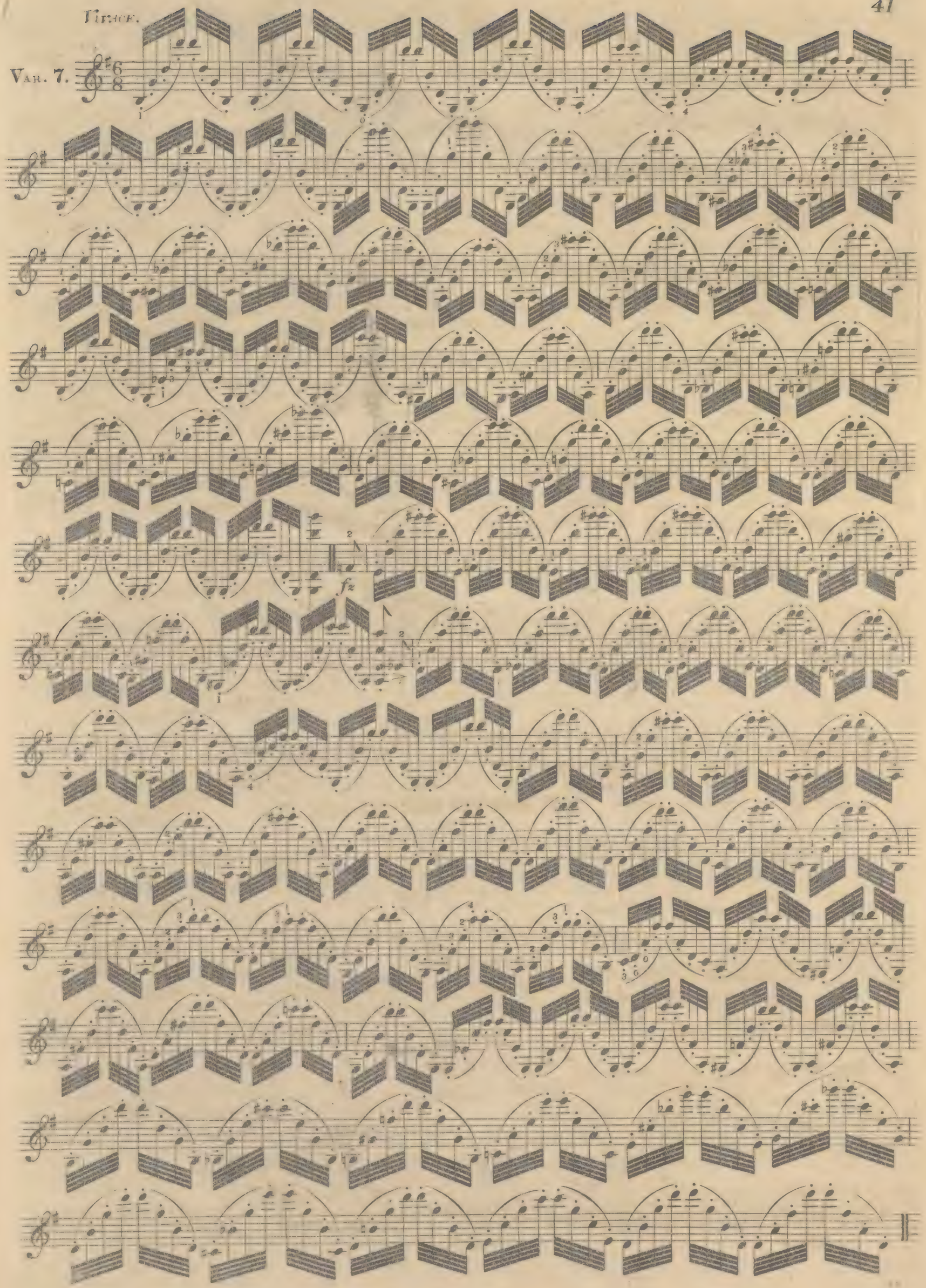
The first finger continues lightly resting on the $\bar{\bar{d}}$, and the second finger forms the $\bar{\bar{e}}$, auxiliary note of the shake.

In reality, Paganini here deceives the ear, as the notes $\bar{\bar{e}}$ and $\bar{\bar{d}}$ do not give a pure interval of a major second B_A; and when this is the case, it is rather an *overshot* tone than true harmonic. Occasionally he executes the same shake on two strings:






Allegro.
Var. 4.
tenuto.
Var. 5.
f
pp
pp
8va
Executed.
A
A3
IV
8va
St.
A
A3
Executed.
IV
St.
f
Appassionato.
Più lento.
Var. 6.
p on G.
dim.
pp
f
pp
St.
8va
Ar
Ar
8va
St.
Ar
dim.
pp
8va
morendo.


Vivace.
Var. 7.
fz

CODA.

on G

A

St.

on G

on G

on G

ff

DUO DE PAGANINI,

POUR LE

VIOLON SEUL.

ADAGIO.

Ex: 172.

arco.

del.

pizz.

Allegro molto.

f

f

§. 14.

ON PAGANINI'S PERFORMANCE IN GENERAL.

The soul-stirring inspiration and perfect individuality of Paganini's style flow from his inmost nature. The feelings and passions which he awakens in others, are his own. The tones of his melodies appear to represent his ideal world; in them we recognize his individual self. The sorrow he has felt, the yearnings which fill his whole being, the ecstasy which swells his heart, the passions which set his pulses throbbing, all these sentiments overflow into his performance. The poet in his works may present to our senses an idealised world, but Paganini is a magician, who himself, forgets the world around him while he pourtrays in music his own life, its sorrows and its joys. Those who know his performance, know him also intimately; it is in the highest degree *subjectively-lyric*, and always a reflection of the artiste himself. As in his life, troubles, deep suffering, and sorrow, have doubtless predominated, while sunny days were few, so in his style prevail gloomy complaint, melancholy, and mournful expression. Poets and painters furnish us with ever-new views of the outward universe by their vivid fancy and enlightened faculties—depict in unexpected perfection that which the eye of genius discerns; but Paganini pours forth his own soul, which becomes a melodious lyric. For this reason he is inefficient when performing the compositions of other masters, such as Rode or Viotti; for this, he must follow the path trod by another, renounce his individuality, and invest himself with the thoughts of a stranger; in this he does not succeed. Although his imagination is lively and ardent when, if I may so express myself, he wishes to express his own passions or sentiments, yet when he leaves this theme, he feels shackled in his endeavours. In his performance of foreign compositions he is still heard, and the ideas of others furnish parodies for his own. Even in executing Beethoven's and Mozart's quartetts, although Paganini restrains himself by strong efforts, yet he can not quite conceal his individuality, and his peculiar mind seems to strain through the productions of these composers. He has to guard against himself, lest, carried away by his infallible mechanism, he should interweave bold and original passages and modulations. Although Paganini has decidedly reached the highest possible degree of mastery in his art, yet this *alone* would not enable him to enchant all hearers; his extraordinary mechanical proficiency is always guided by heartfelt expression; his *cantabile* and *adagio* playing transports and enchants; in this branch of art he displays a tender emotion, a contagious pathos, which draws tears from most eyes. A fervent soul, and sensitive mind, must originate such tones, and only those persons possessing a heart of stone (like the court apothecary, *Zeusel*, in Jean Paul's "Hesperus,") could, with a compassionate mien, pronounce this melting emotion to be unhealthy. The attractive, truly fascinating softness of his *cantabile* is the more to be admired, as this master uses very thin strings, and therefore does not intend to draw from his violin the full, round, mellow tones of a Spohr, Baillot, or Rode. However peculiar Paganini's trembling notes of an *adagio* may be, yet he is no less original in imparting character to an *allegro-maestoso* or *rondo*. In an *adagio* we perceive more soaring ecstasy, and unspeakable longing—we feel the wounds inflicted by an inexorable destiny, and are impressed with a sense of profound grief; but his *allegro* is characterized by enthusiastic boldness, a defiant daring, a brilliant ardour, and a more passionate yearning and rapture. We hear tones which awake a dread that some dangerous, threatening spirit is near, which may every moment break through all bounds. In an *allegro*, Paganini discloses the most manifold resources of technical ability; in it he boldly attempts what has hitherto been deemed impossible, and conquers with certainty and ease. Who shall speak of his *rondo?* Is it not gamboling of frolicking gnomes? Is it not the expression of real humor and comic romance? He appears to mock the tiny efforts of the pigmy spirits, and yet throughout he retains a fervent sensibility. He smiles and sports, but even in his humorous freaks we distinguish sadness, as in fact, the greatest humorists always preserve a solemn earnestness, and the most serious nations produce the greatest humorists. Paganini's style is equally fine in all three sections of a concerto, each of which, in appropriate modification, conveys *his* individuality; and as he displays his whole soul in his performance, so he exacts that

the whole intellect of the hearer should understand him. In order to fully appreciate him, we must feel and grieve with him, must follow him in his dazzling flights, and then, with sudden transition, sport with him, and gaily enter into all humors of his fancy; we must not lag behind the master; he himself, when playing, continues steady to the given measure, and is an enemy to *accelerando* and *ritardando*, and in like manner, the hearer must not tarry behind him, or in moments of repose, seek to anticipate him. It is hardly possible to comprehend the merits of Paganini's performance in detail; as the tree of romantic poesy may be considered as one perfect whole, its smallest blossoms being intrinsically connected with the rough stem, so Paganini's style must be considered as a connected and artistically organised combination.

§. 15.

CONCLUDING REMARKS.

After what has been said above, it might be imagined that all critics would be unanimous in their opinion of this master, but such is not the case. Many who allow him to possess perfect mechanical execution on his instrument, seek to deny or diminish his merits as a truly great and noble artiste, by declaring that he is not capable of reproducing the poetical idea, or peculiar intention of classical works, with perfect truth and youthful vigor; that he seldom, or never, succeeds in producing the elevated sentiments which raise us into holier regions, or in exciting the high ideality which exists in the chastened souls of pure-hearted mortals; that, instead of using his mechanism as a means towards this end, he seeks to command his audience by a succession of difficulties, without real affinity to each other, which cause surprise but do not touch the soul; that he merits the name of *conjuror*, but not that of a *great artist*, in the higher sense of the word. Although in part this judgment may be plausible to the careful though unreflecting observer of Paganini's mechanical execution, yet those are unjust who refuse him *all* capacity of poetical appropriation. Surely Paganini's guardian spirit must have drawn a blank on the day when he was heard by Professor Fröhlich of Wurzburg (one of the most excellent judges in the art), or perhaps Paganini may unfortunately have not sufficiently esteemed his audience, otherwise it would have been impossible that the professor, so celebrated for impartiality, should have written of Paganini's performance thus: "I was still less satisfied with his performance as an *inspired artiste or singer*. It cannot be denied that he played feelingly, and gave way to the ardour of his enthusiasm; but this does not suffice to form an artiste, who should be able to reproduce a musical representation both complete and in detail. Each separate idea should be developed with clearness, distinct individuality, and profound signification, as by a clever orator (or singer), who, led on by his enthusiasm, gives to the rich, full, and expressive accents of his eloquence, the still greater force of poetical inspiration; besides this, he should be able to unite all the sentiments which may be contained in different passages, into a complete, well harmonized tone-picture. The highest degree of art is only attained by those who combine the power of creating characteristic sentiments with the intellectual force of the rhetorician; and who thus not only excite emotions, but afford spiritual delight to the understanding; in short, when the free flight of fancy and the manifold resources of the intellect unite and soar in poetic ecstacy. In modern times, Haydn, Mozart, and Beethoven, have brought instrumental music to this elevated state, while other great spirits (to mention only Germano, Spohr, Hummel, Romberg, &c.), work for the same great end, both in composition and performance. ***How distant from it is Signor Paganini!*** Speaking of him merely as an executant, for we cannot expect that all should be good composers, like the admired masters above-mentioned, who are distinguished by versatility and deep feeling. What noble expression characterises their performance! How they rivet the attention, and irresistibly convey the hearer through all the mazes of fancy! All this I had read of Paganini, nay, that he surpassed all—that he soared into magic regions, never before devised by the mind, or imagined by the soul. How different did I find the *ideal* from the *real* Paganini; he played with fervor, but did not fascinate; he excited, but did

not elevate; it was even painful to be constantly disturbed or distracted by uncongenial passages and episodical ideas," &c. Whoever has heard Paganini play his three great concertos in B minor, E major, and E♭ major, especially the last, will and must confess that he, like all *great artists,* has composed his works of all that is elevated, beautiful, and worthy; in them all empty mechanism disappears; in them is heard no trivial passage; in them, the holy stream of inspiration flows on in noble, rich, and beautiful accents; every tone, every passage, each chord, each articulation, or other form of expression develops profound thought, and deep meaning; his artistic productions must impress all favorably, for in them he expresses highly-poetic ideas in a genial manner, which must charm every unprejudiced hearer.* If this praise might be justly given to Paganini for all his performances, he would be inimitable and unique, but it cannot be denied that he sometimes degrades the art, and is content to shine as musical conjuror. Were Paganini to be generally imitated *in this*, true art would certainly deteriorate, and therefore *in this respect*, criticism may be permitted. Fortunately great masters, Rode, Kreutzer, Baillot, Spohr, and others, have sown excellent seed, and cultivated the fields of art so carefully, that it will not be difficult for the disciple of music to distinguish grain from husk. Let us do justice to Paganini's excellence, try to comprehend him in his better peculiarities, endeavor to attain his mechanical power, without imitating his artifices; let us keep yonder great masters not only in our sight, but in our hearts, and learn from them that what is *simple* is truly beautiful. The student will find great advantage in enlarging his mechanical agility, for in performing classical works he may direct his attention to expression and soul, without his inspiration being fettered by technical difficulty. Should these pages prove of service in forwarding such views, I shall not have undertaken a useless work, and shall consider my trouble well rewarded.

* I have purposely followed the idea of the critic just quoted, who, however, is too severe against Paganini, and who, if I mistake not, only heard him upon *one* occasion.

JOHN ALVEY TURNER'S
Self Instructing
ORGAN ACCORDEON OR HARMONIFLUTE,
PRECEPTOR,

CONTAINING

A CONCISE DESCRIPTION OF THE INSTRUMENT, RUDIMENTS OF MUSIC, SCALES,
EXERCISES, A SELECTION OF POPULAR MELODIES, OPERATIC AIRS,
PSALM & HYMN TUNES, CHANTS, &c.

The Whole

COMPOSED & ARRANGED EXPRESSLY TO ENABLE ANY PERSON TO GAIN A

PERFECT KNOWLEDGE OF THIS BEAUTIFUL INSTRUMENT

Without the aid of a Master,

BY

JAMES F. HASKINS.

Ent. Sta. Hall. *Price 4s/=*

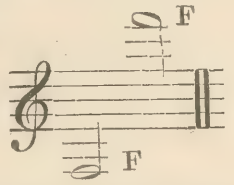
London,
JOHN ALVEY TURNER, 19, CORNHILL, E.C.

rama 16562
D 2650/7

INTRODUCTION.

EXPLANATION OF THE INSTRUMENT.

The Organ-Accordeon, or Harmoniflute, is portable, and made on the principal of an Harmonium; it contains *Two Sets* of vibrators (Bassoon reeds), having a compass of three octaves, extending from F to F alt. It is played precisely as a pianoforte, the keyboard being in fact a pianoforte in miniature.



The instrument has two distinct tones: the Flute, and a stop which, when used, resembles the human voice. The Organ-Accordeon is a charming accompaniment to the voice, and, when used with the pianoforte, it being tuned to concert pitch, its effects are astonishing. Music written for the violin, flute, concertina, &c., can be performed on the Organ-Accordeon with the greatest ease. In France this elegant little instrument is extensively used.

DIRECTIONS FOR USING THE ORGAN-ACCORDEON.

In using the instrument, *particular* care must be taken of the following remarks:—

Before playing, *separate* the *two* parts of the *Box*. A brass button, "with a self-acting spring," will come out and secure one side; the corresponding button on the other side will require a little stronger jerk before the instrument is properly fixed to play upon. *It must not be played upon, until both buttons are well sprung out*, and the instrument appears as shown in the engraving (Fig. 1), the key-board being fixed by the two brass buttons.

To close the instrument it is sufficient to press the two brass buttons, and the upper part, viz., the key-board, will slide into its proper place, and will appear as shown in the engraving (Fig. 2).

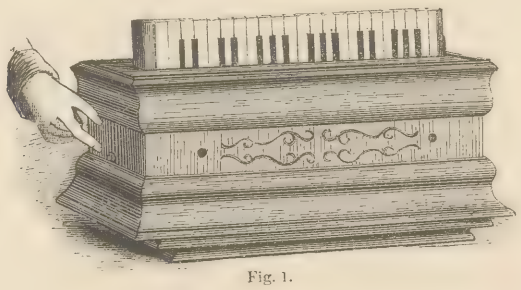


Fig. 1.

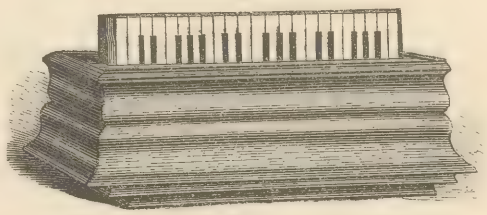


Fig. 2.

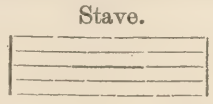
The Organ-Accordeon is played by resting the instrument, "as shown in the engraving," on the knee, placing the right hand on the key-board, and holding the bellows with the left, the lower part of the left arm supporting the instrument. To play upon the instrument, open the bellows to take in the wind, and *press gently* while playing, as it is by the action of the bellows that those beautiful effects so peculiar to this instrument and the Harmonium are made.

A knowledge of the Organ-Accordeon is easily acquired. One hour's study of the following rudiments and exercises will suffice to make the student acquainted with its capabilities; and a *proper study* of the *Scales* as they are *fingered* will materially assist the student's facility of execution.

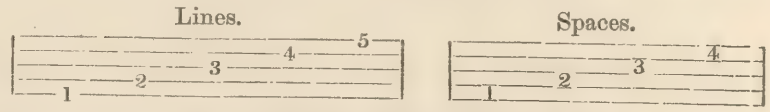
The celebrated Organ-Accordeons of Messrs. Busson and Co., of Paris, are imported by the Publisher of this Preceptor, J. A. Turner, 19, Cornhill, E. C., opposite the Royal Exchange.

RUDIMENTS OF MUSIC.

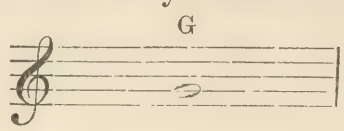
MUSICAL sounds are expressed by the first seven letters of the alphabet, A, B, C, D, E, F and G, and are written upon and between five parallel lines called a Stave,



, the notes being reckoned from the bottom upwards.

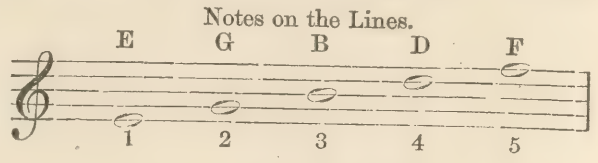


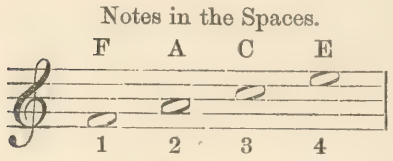
The position of the notes is determined by a character called a Clef. The Treble Clef is placed on the second line of the stave,



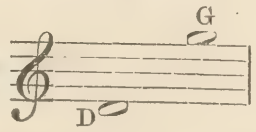
, from which source it is called the G Clef.

The names of the notes on the lines and in the spaces are

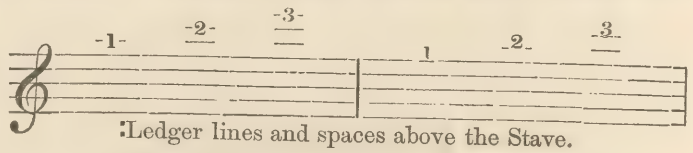




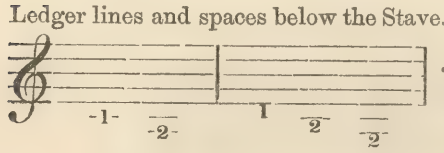
. Notes below and above the stave are



. Other notes, when required are made by additional lines called Ledger, both above and below the stave; also spaces above and below the stave, thus,

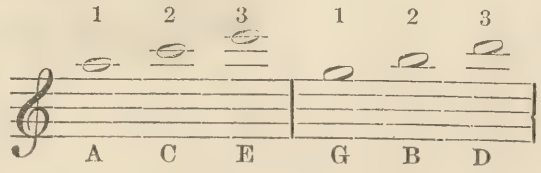


Ledger lines and spaces below the Stave.

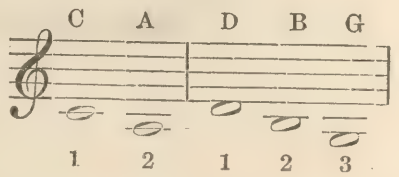


Ledger lines and spaces above the Stave.

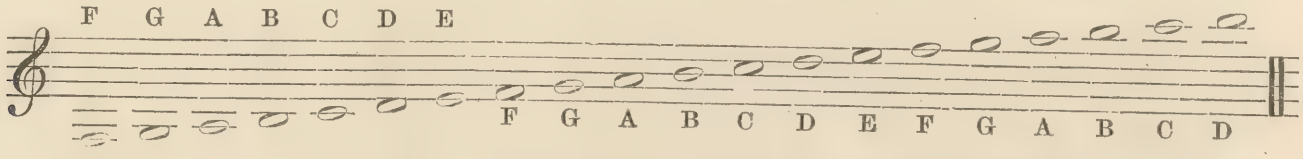
. The names of the notes on the Ledger lines and in the spaces above the stave, are,



; those below,

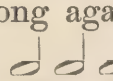
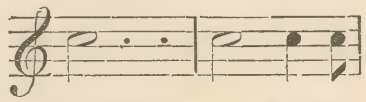


These notes when joined together, form the Scale as used for the Organ-Accordeon or Harmoniflute.

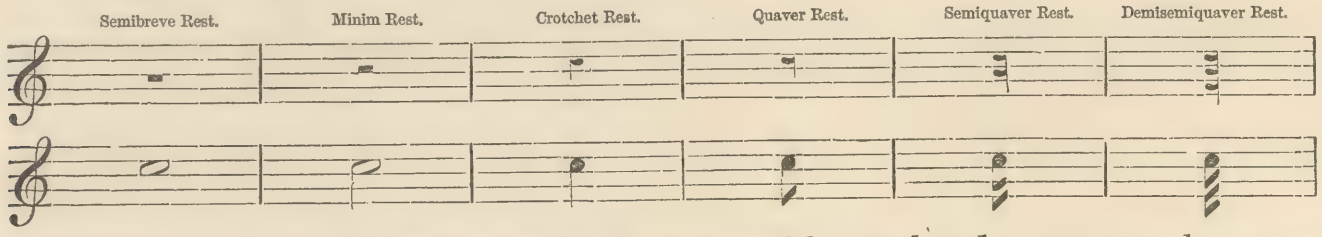


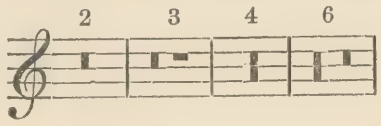
NOTES AND THEIR VALUE.

Upon the stave are placed Notes, of which there are six different kinds, viz.: The Semibreve, 𝅝; Minim, 𝅗𝅥; Crotchet, ♩; Quaver, ♪; Semiquaver, 𝅘𝅥𝅯; Demisemiquaver 𝅘𝅥𝅰; each of these notes being equal in duration to two of that which follows it. Thus a Semibreve, 𝅝, is equal in length of time to two Minims, 𝅗𝅥 𝅗𝅥; a Minim, 𝅗𝅥, to two Crotchets, ♩ ♩; a Crotchet

to two Quavers, ; and so on. Sometimes a Dot is placed after a note, in which case the Dotted note must be held half as long again as in its natural state; thus a Dotted Semibreve, is equal to three Minims,  ; a Dotted Minim, to three Crotchets; a Dotted Crotchet, to three Quavers, and so on. Two dots after a note make it three-quarters longer; thus a Minim doubly dotted is equal to a Minim, Crotchet, and a Quaver. 

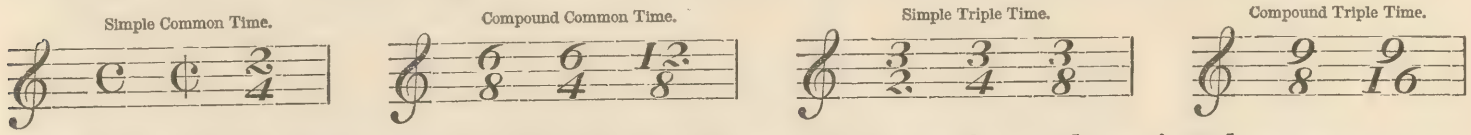
A doubly dotted Crotchet is equal to a Crotchet, Quaver, and a Semiquaver, and so on. A Rest is a temporary silence, introduced for the purpose of marking the periods and sentences. There are six species of rests, which are named and marked as follows, and are of the same duration as the notes they represent.



When a Rest of one or more bars occurs, it is expressed by strokes drawn across the stave with figures over, thus; 

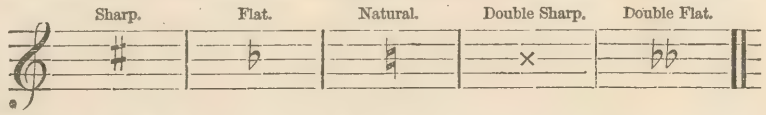
TIME.

Time is the division of music into equal parts; for this purpose, lines are drawn across the stave, thus, , and are termed Bars and Double Bars, and serve to divide the music into measures, or equal quantities, according to the time marked at the beginning of the piece. The Double Bar marks the division of a piece into strains. In counting time, if the movement be slow, count by quavers; if quick, by crotchets. There are two principal kinds of Time: Common Time, containing two or four equal parts in each bar; and Triple Time, containing three equal parts. Each of these times may be Simple or Compound. At the beginning of every piece, immediately after the clef, are placed the characters denoting the time, thus:—



The upper figure bears reference to the Semibreve, the lower figure shows into how many parts the Semibreve is divided; the upper figure shows the number of parts contained in the bar.

SHARP, FLAT, AND NATURAL.

In addition to the notes, there are characters used in music called a Sharp, Flat, and Natural, the forms of which are marked in music thus: 

A Sharp, ♯, placed before a note raises that note half a tone; a Flat, ♭, lowers a note before which it is placed half a tone; a Natural, ♮, placed before any note that has been marked Sharp or Flat, restores it to its original sound; a Double Sharp, ×, raises a note a whole tone; a Double Flat, ♭♭, lowers a note a whole tone. Sharps or Flats, placed at the commencement of a stave, affect all the notes on that line or in that space throughout the piece, unless contradicted by accidental Sharp, Flat, or Natural.

A Glossary of Terms used in Music will be found at the end of this work.

CONTENTS.

No.		
1.	Adeline	F. Wallerstein.
62.	Ah! che la morte. *Trovatore*	Verdi.
44.	Ah! Tu Giusto. *Luisa Miller*	Verdi.
30.	All remember thee	R. Guylott.
70.	Annie Laurie. *Scotch.*	
28.	Annie, my own love	J. F. Haskins.
26.	As I view these scenes. *Sonnambula.*	Bellini.
5.	Auld lang syne. *Scotch.*	
58.	Auld Robin Gray. *Scotch.*	
31.	Barcarole. *L'Elisir d'Amore*	Donizetti.
41.	Beautiful Star	S. M. Sayles.
49.	Blue Bells. *Scotch.*	
24.	Brindisi. *La Traviata*	Verdi.
4.	Bridesmaids' Chorus. *Der Freischütz.*	Weber.
51.	Cheer up, Sam.	
38.	Come with me	J. F. Haskins.
57.	Com e gentil. *Don Pasquale*	Donizetti.
1.	Creation	Haydn.
10.	Donna e mobile. *Rigoletto*	Verdi.
50.	Di pescatore. *Lucrezia Borgia*	Donizetti.
18.	Ernani involami. *Ernani*	Verdi.
13.	Ever of thee	Foley Hall.
11.	Galop. *Gustavus*	Auber.
2.	Gavotte.	
22.	Good news from home	P. S. Gillmore.
58.	God save the Queen	Dr. John Bull.
23.	Hoop de dooden do	G. Nish.
3.	Huntsmen's Chorus. *Der Freischütz*	Weber.
6.	Il Pirate	Bellini.
19.	Il Balen. *Trovatore*	Verdi.
48.	Isabel	
56.	Keep up your Channel Fleet	J. W. Hobbs.
8.	Kiss me quick	F. Buckley.
52.	La ci darem. *Don Juan*	Mozart.
35.	La Straniera	Bellini.
59.	Last rose of summer. *Irish.*	
16.	M'appari. *Martha*	Flotow.
25.	Mal reggendo. *Trovatore*	Verdi.
46.	March. *Lucia de Lammermoor*	Donizetti.
61.	Meeting of the waters. *Irish.*	
34.	O dolce concento.	
60.	Oft in the stilly night. *Irish.*	
64.	Of all the saucy darlings	Mendelssohn.
29.	Oh Susannah.	
39.	Poor Mary Ann. *Welsh.*	
66.	Qualanque sia l'evento. *Lucr. Borgia*	Donizetti.
20.	Queen of merry England	D. Lee.
32.	Rosa Lee.	
69.	See the Conquering Hero. *Judas.*	Handel.
9.	Solitude	J. F. Haskins.
17.	Solo, Profugo, Regetto. *Martha*	Flotow.
43.	Still so gently. *Sonnambula*	Bellini.
27.	Swiss Air.	
65.	Still in my dreams	Foley Hall.
45.	T'Amo d'Amor. *Luisa Miller*	Verdi.
36.	The Marseillaise. *French.*	
53.	The Barons of old.	T. Baker.
67.	The Manly Heart	Mozart.
21.	Tight little Island	Dibdin.
15.	Toll the bell	C. Converse.
12.	Tu che a dio. *Lucia de Lammermoor*	Donizetti.
33.	'Twas once upon a time	A. D. Roche.
55.	Tyrolean. *Daughter of the Regiment*	Donizetti.
54.	We are coming, sister Mary	H. Werk.
47.	Where art thou, dearest	Foley Hall.
42.	When soft the daylight beams	R. Guylott.
63.	When the swallows	F. Abt.
40.	Willie, we have missed you	S. C. Foster.
14.	Young Agnes. *Fra Diavolo*	Auber.
37.	Zampa	Herold.

CHANTS.

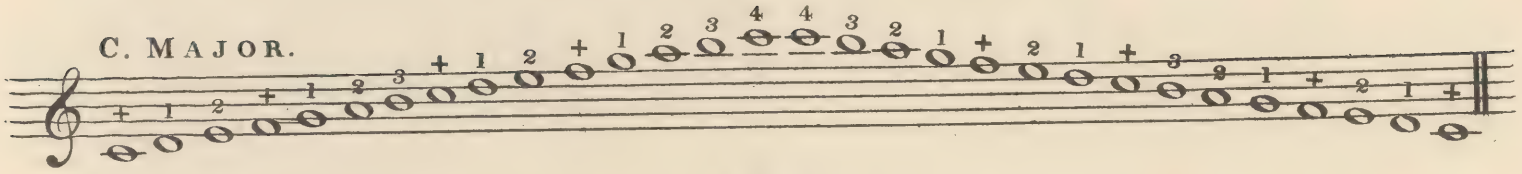
1.	Single Chant	Tallis.
2.	„ „	Battishall.
3.	„ „	Humphrey.
4.	„ „	Purcell.
5.	„ „	Dr. Hayes.
6.	„ „	Farrant.
7.	Double Chant	Battishall.
8.	„ „	Boyce.
9.	„ „	Haskins.
10.	„ „	Jones.
11.	„ „	Dupuis.
12.	„ „	Crotch.
13.	„ „	Robinson.
14.	„ „	Mornington.
15.	„ „	Beckwith.

TUNES.

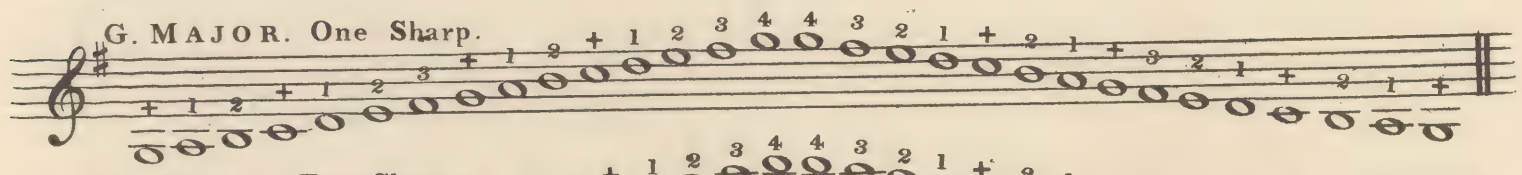
1.	London New, C. M.	Dr. Croft.
2.	Bedford, C. M.	Wheall.
3.	Cambridge New, C. M.	Dr. Randall.
4.	Devizes, C. M.	Tucker.
5.	Falcon Street, S. M.	Isaac Smith.
6.	Cornhill	M. H. Patton.
7.	Vienna	Haydn.
8.	Mariners, 8 7's.	
9.	Portuguese Hymn, 10 11's.	
10.	Morning Hymn, L. M.	Barthelemon.
11.	Evening Hymn, L. M.	Tallis.
12.	Luther's Hymn, L. M.	Luther.
13.	Witney	Haskins.
14.	Old 100th, L. M.	Luther.
15.	St. Ann's, C. M.	Dr. Croft.
16.	German Hymn, 7's.	Pleyel.
17.	St. James's, C. M.	Courteville.

SCALES FINGERED.

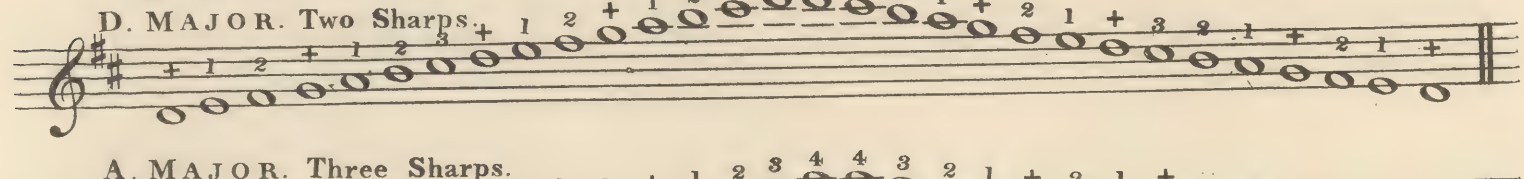
C. MAJOR.



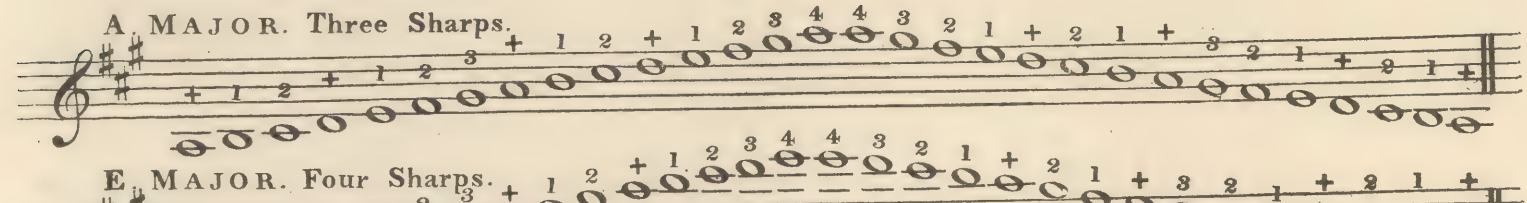
G. MAJOR. One Sharp.



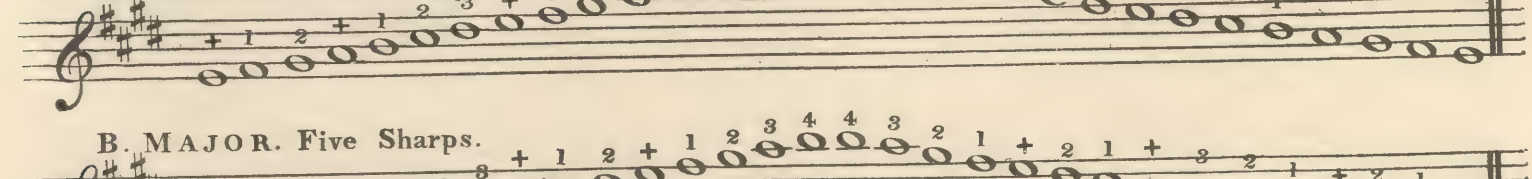
D. MAJOR. Two Sharps.



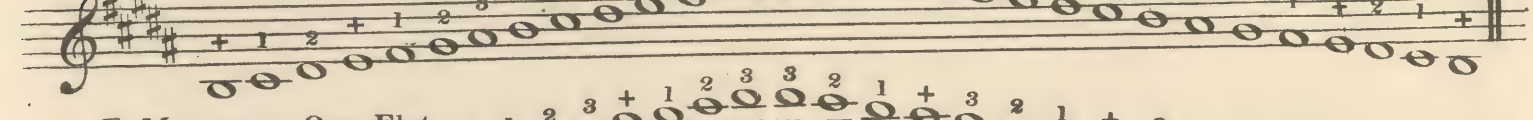
A. MAJOR. Three Sharps.



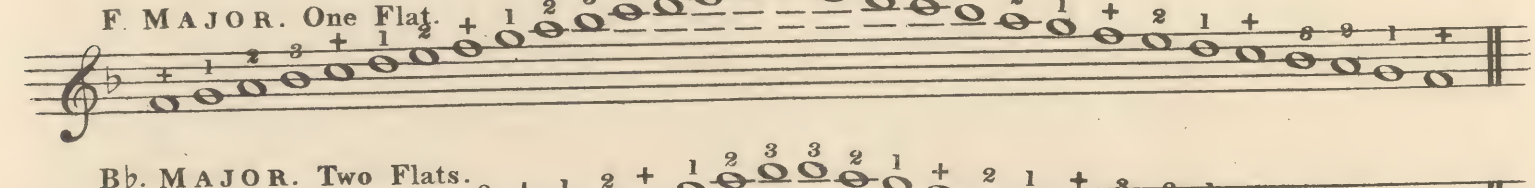
E. MAJOR. Four Sharps.



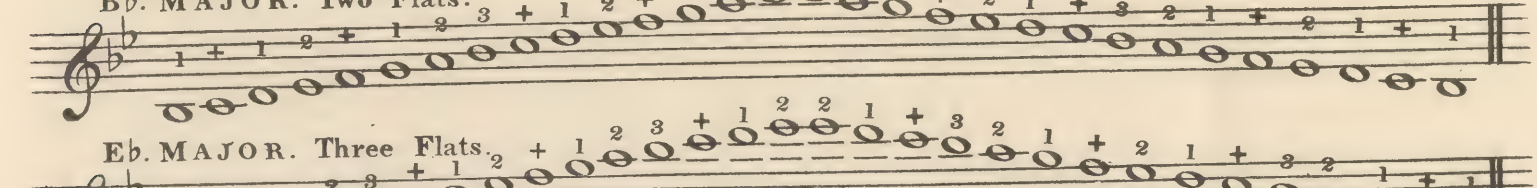
B. MAJOR. Five Sharps.



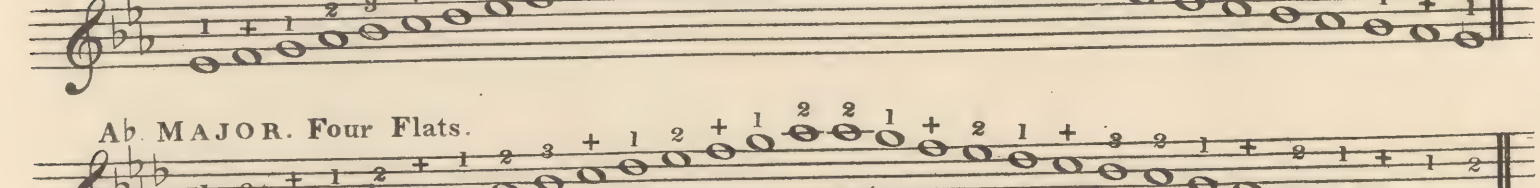
F. MAJOR. One Flat.



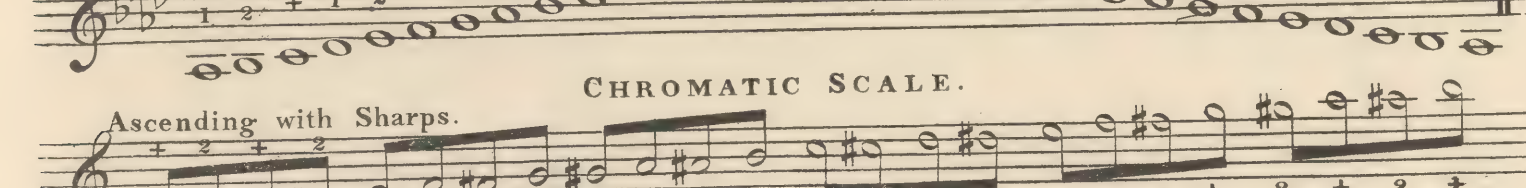
B♭. MAJOR. Two Flats.



E♭. MAJOR. Three Flats.

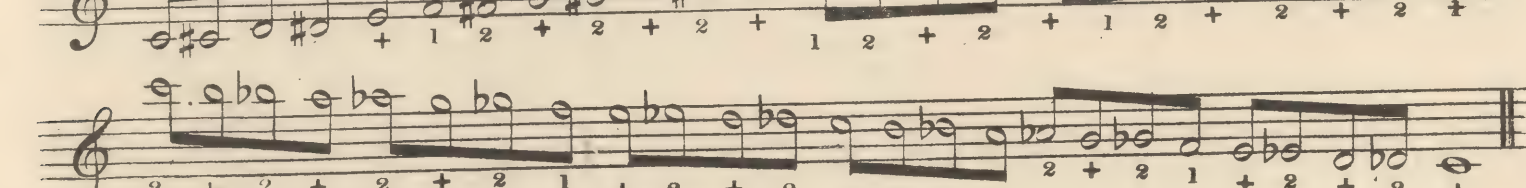


A♭. MAJOR. Four Flats.

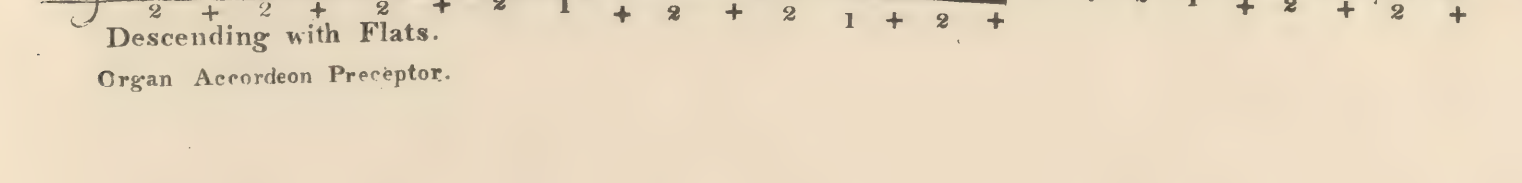


CHROMATIC SCALE.

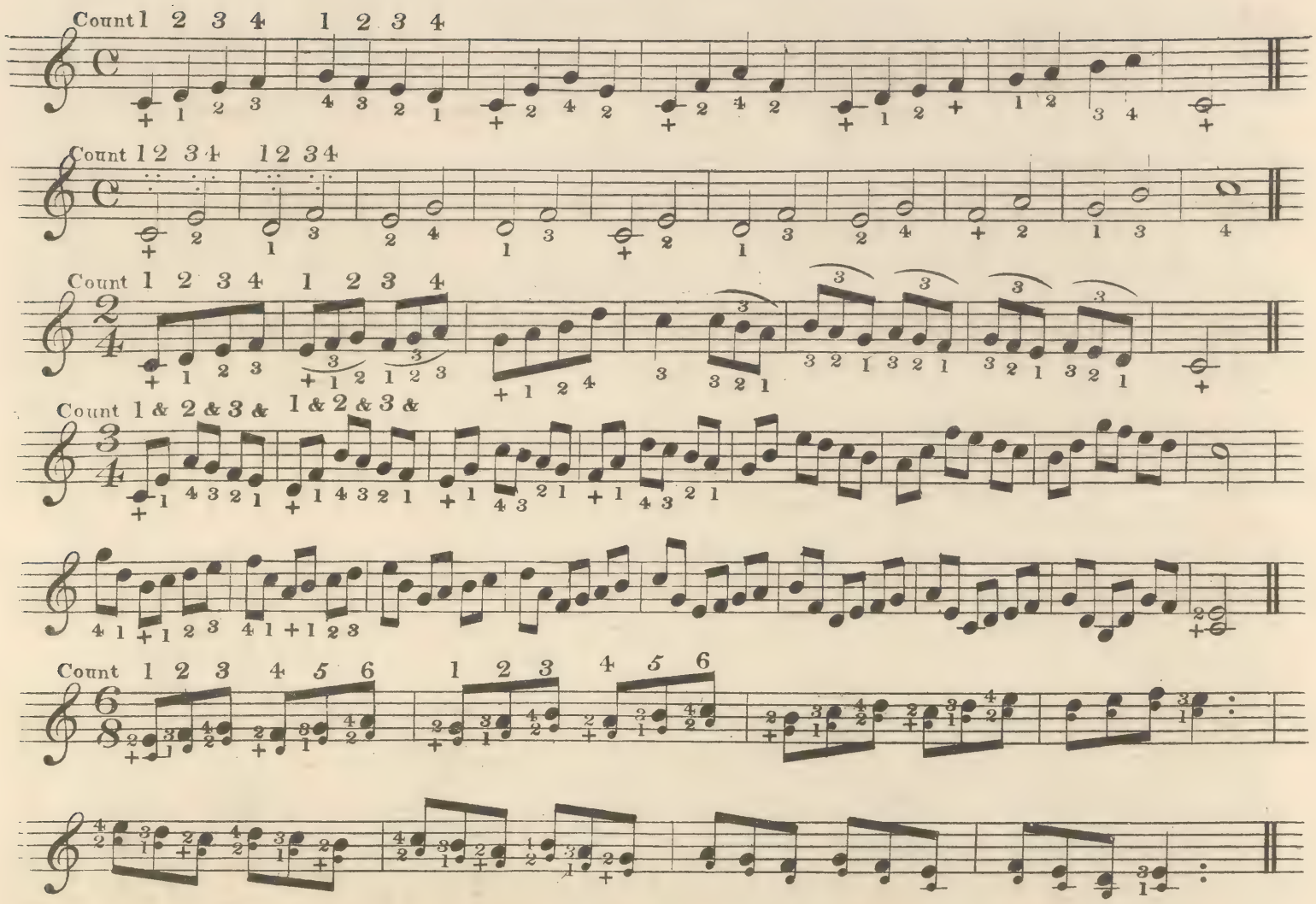
Ascending with Sharps.



Descending with Flats.



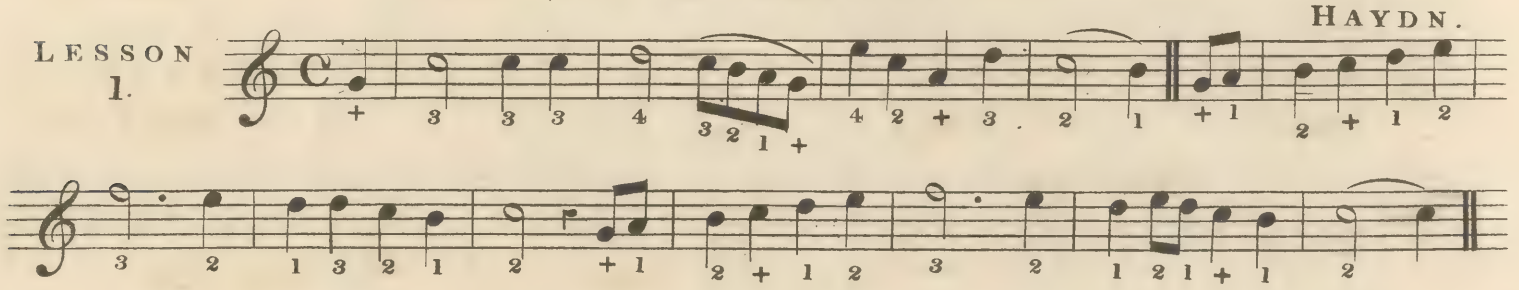
EXERCISES.



From the CREATION.

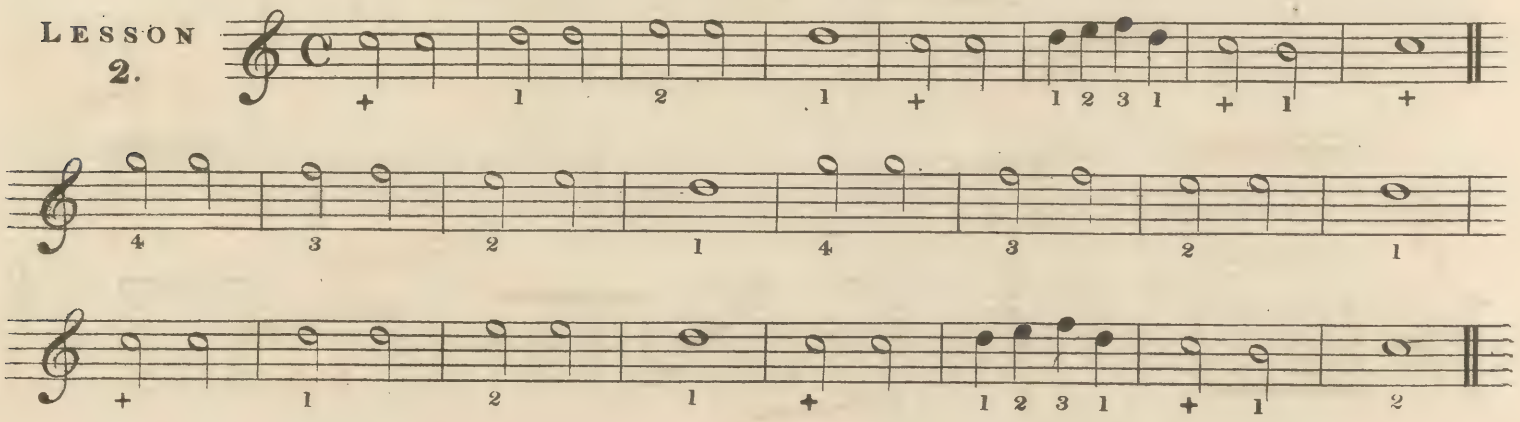
HAYDN.

LESSON 1.



GAVOTTE.

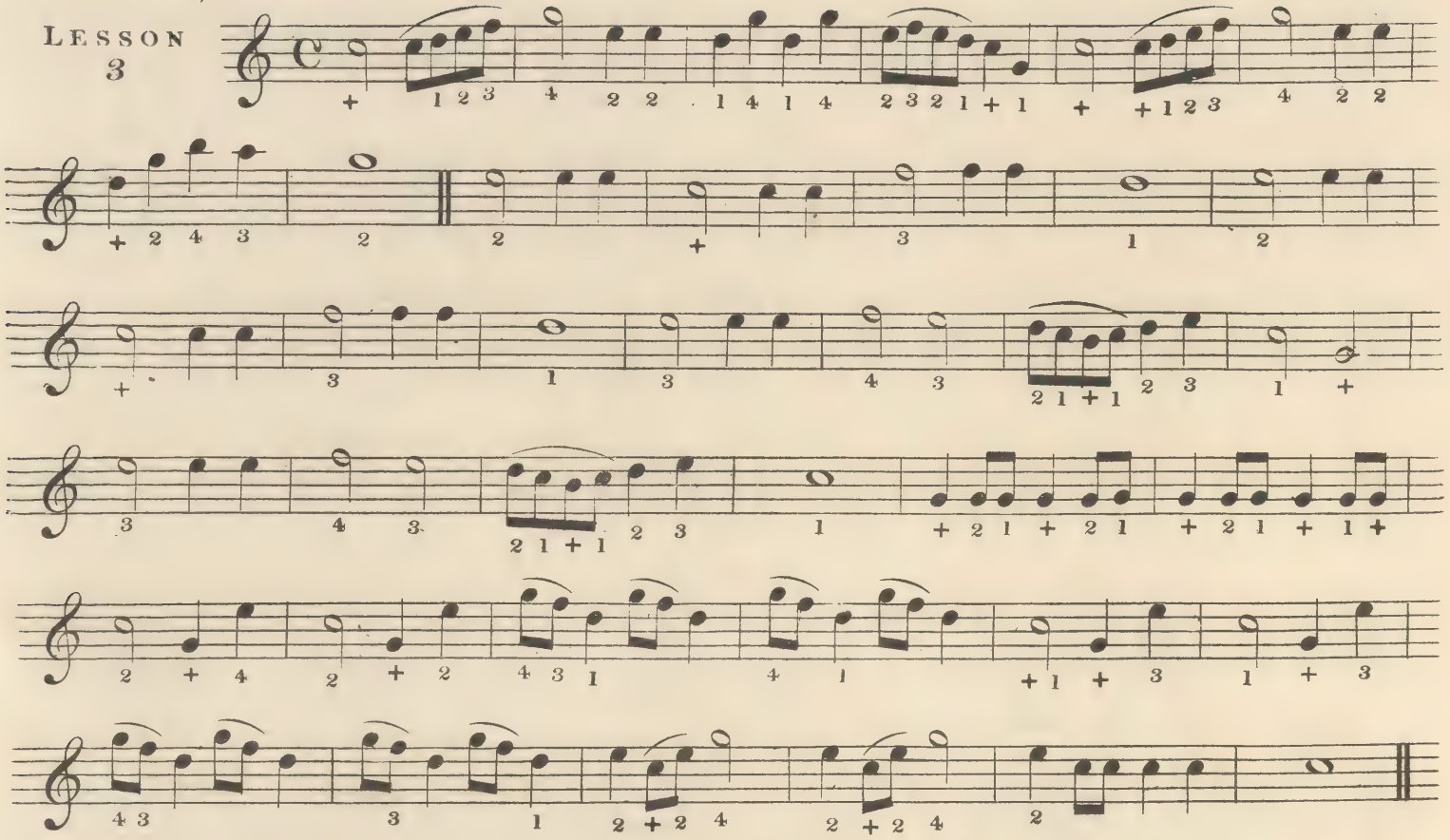
LESSON 2.



HUNTSMAN'S CHORUS.

WEBER.

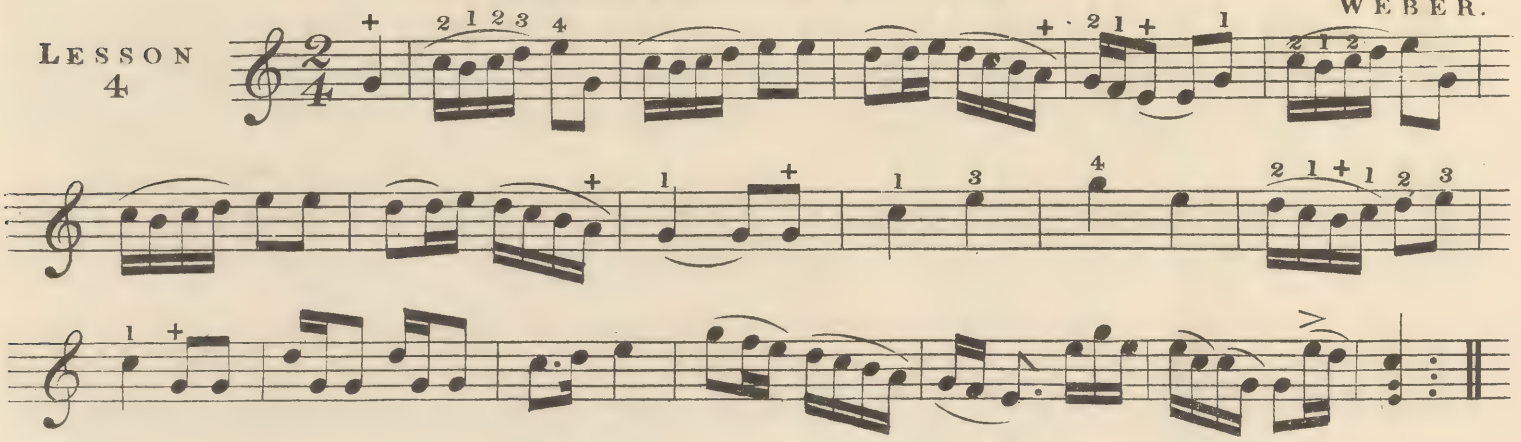
LESSON 3



BRIDESMAID'S CHORUS.

WEBER.

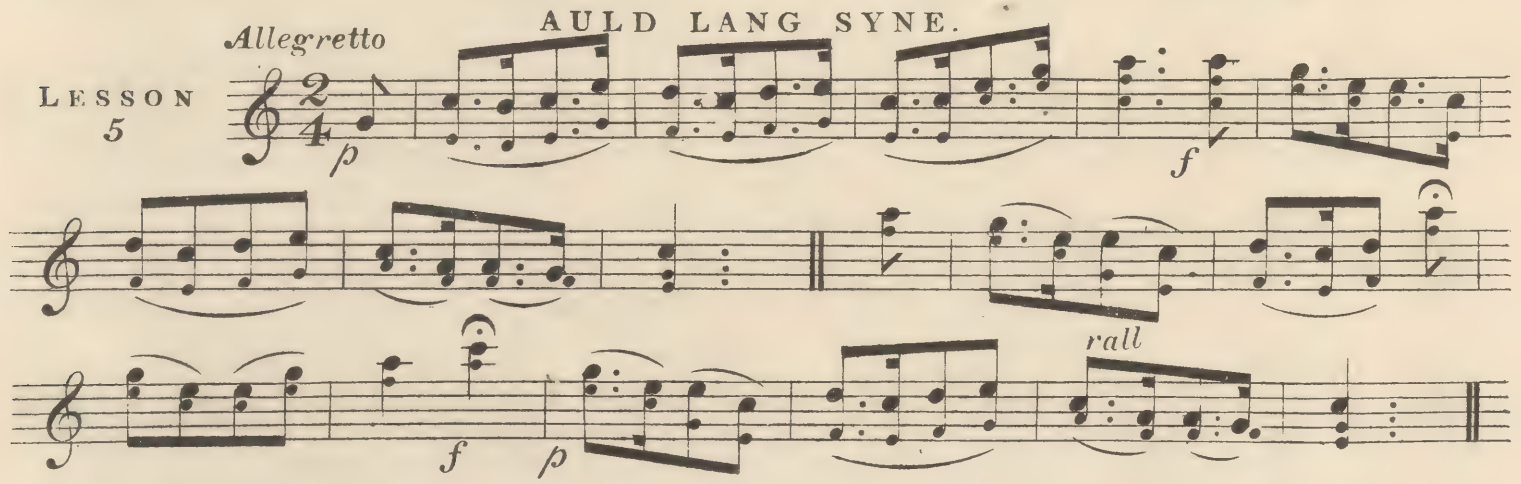
LESSON 4



AULD LANG SYNE.

Allegretto

LESSON 5



From IL PIRATE.

BELLINI.

LESSON 6

Moderato

rall. *a tempo*

ADELINE.*

F. WALLERSTEIN.

LESSON 7

Moderato

poco piu animato e cres:

ritard: e dim: *a tempo*

rall:

con molto espress:

KISS ME QUICK AND GO.

F. BUCKLEY.

LESSON 8

Allegretto

rall *a tempo*

f

dim *rall*

Organ Accordeon Prec.r * Published by J. A. Turner, 19 Cornhill, City.

SOLITUDE.

J. F. HASKINS.

LESSON 9

Allegretto

rall

LA DONNA È MOBILE.

VERDI.

LESSON 10

Allegretto

p

f

p

f

GALOP "GUSTAVUS"

AUBER.

LESSON 11

Moderato

mf

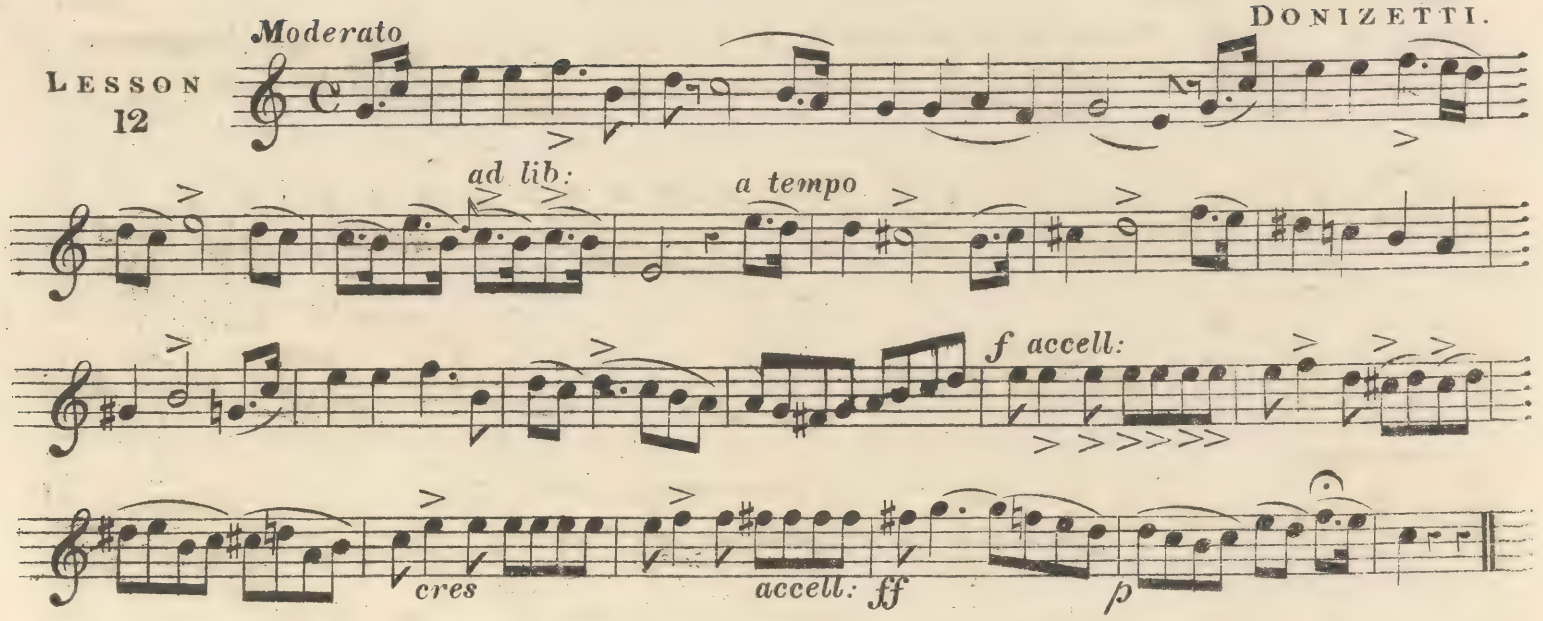
Fine

D.C.

LESSON 12

TU CHE A DIO.

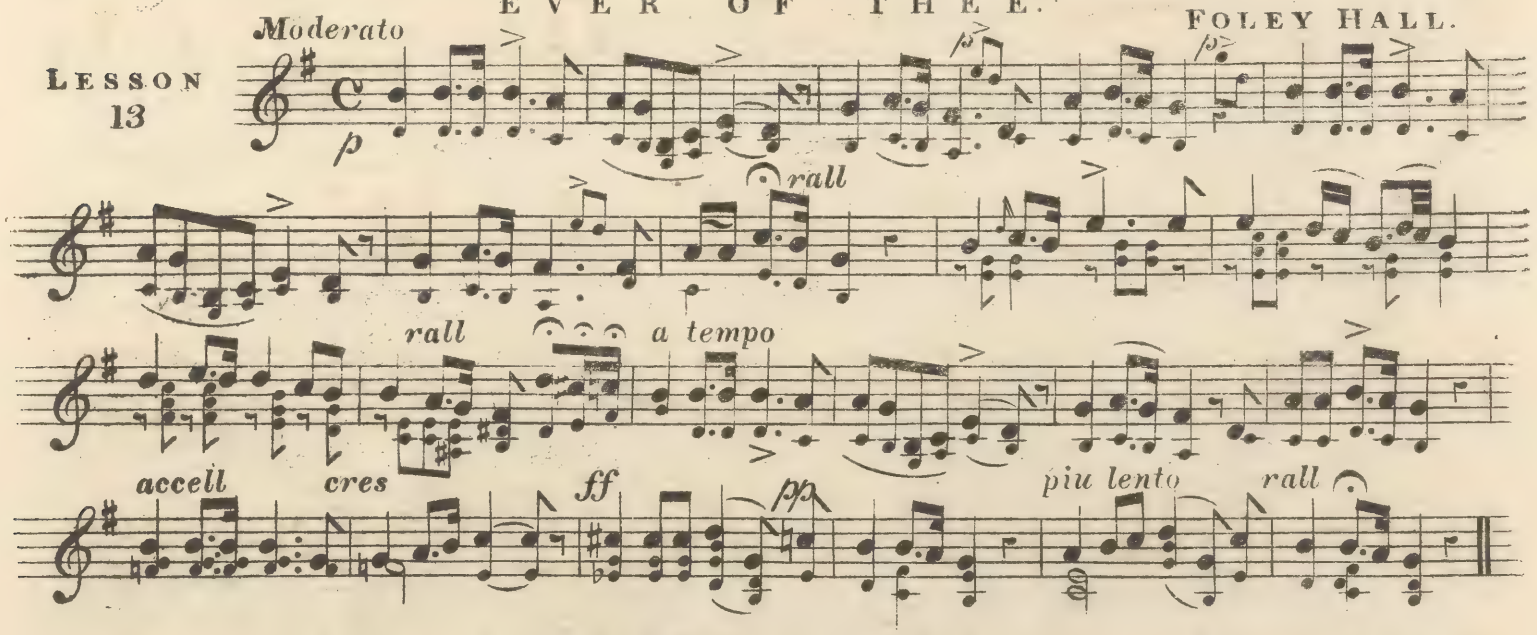
DONIZETTI.



LESSON 13

EVER OF THEE.*

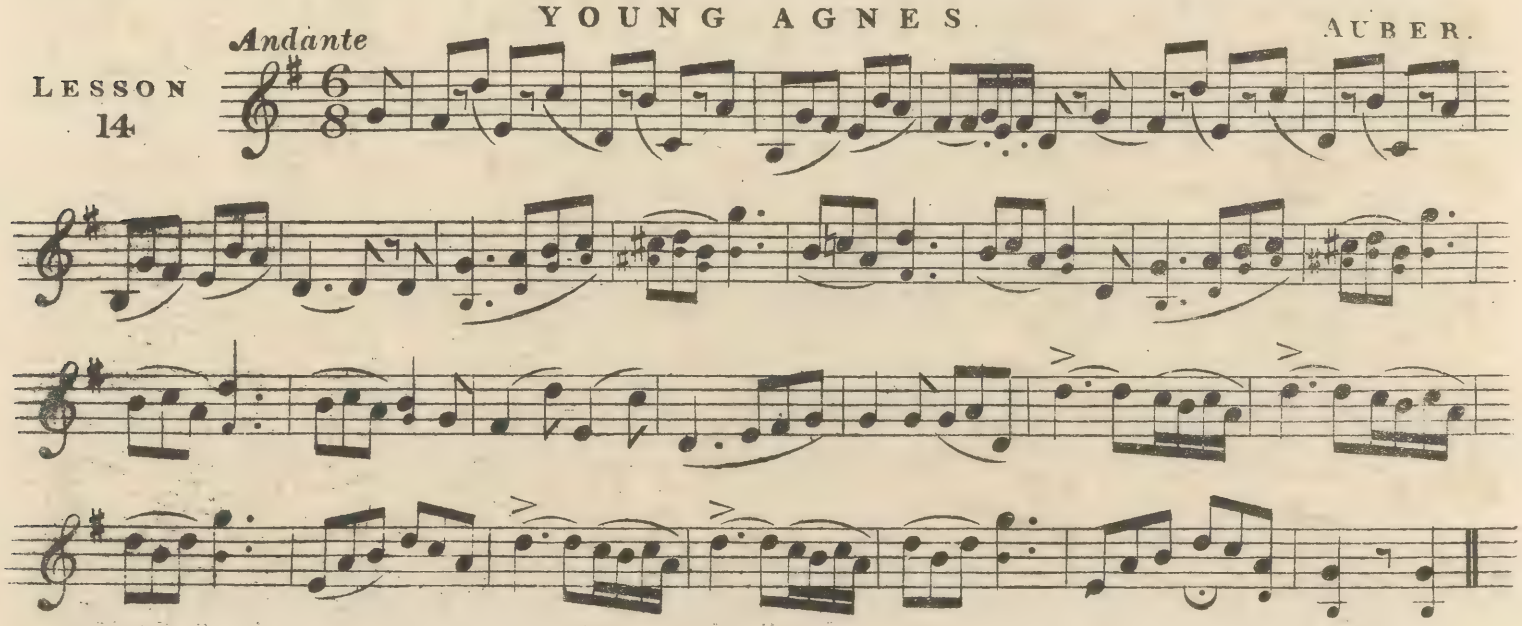
FOLEY HALL.



LESSON 14

YOUNG AGNES.

AUBER.



TOLL THE BELL.

LESSON 15

Allegretto

C. CONVERSE.

rall:

riten: un poco

riten: con espress:

pp ad lib:

M'APPARI. "MARTHA"

LESSON 16

Moderato

FLOTOW.

p

mf

a tempo

cres

rall

f

rall

LESSON 17

SOLO, PROFUGO, REGETTO. "MARTHA"

FLOTOW.

Larghetto

p

rall

a tempo

LESSON 18

ERNANI INVOLAMI.

VERDI.

Andante

dim

LESSON 19

IL BALEN "TROVATORE"

VERDI.

Largo

dolce

rall

p

f

p *f*

QUEEN OF MERRY ENGLAND.* D. LEE.

LESSON 20

Animato

riten: con espress:

cres

a tempo animato

rall *accell*

f *ff*

THE TIGHT LITTLE ISLAND. DIBDIN.

LESSON 21

Lively

GOOD NEWS FROM HOME.

P. S. GILMORE.

LESSON 22

Moderato non troppo.

Chorus a tempo

riten

riten

HOOP DE DOODEN DO.

A. NISH.

LESSON 23

Allegro Moderato

cres

f

p

p

BRINDISI "LA TRAVIATA"

VERDI.

LESSON 24

Allegretto

f

p

pp

ff

rall

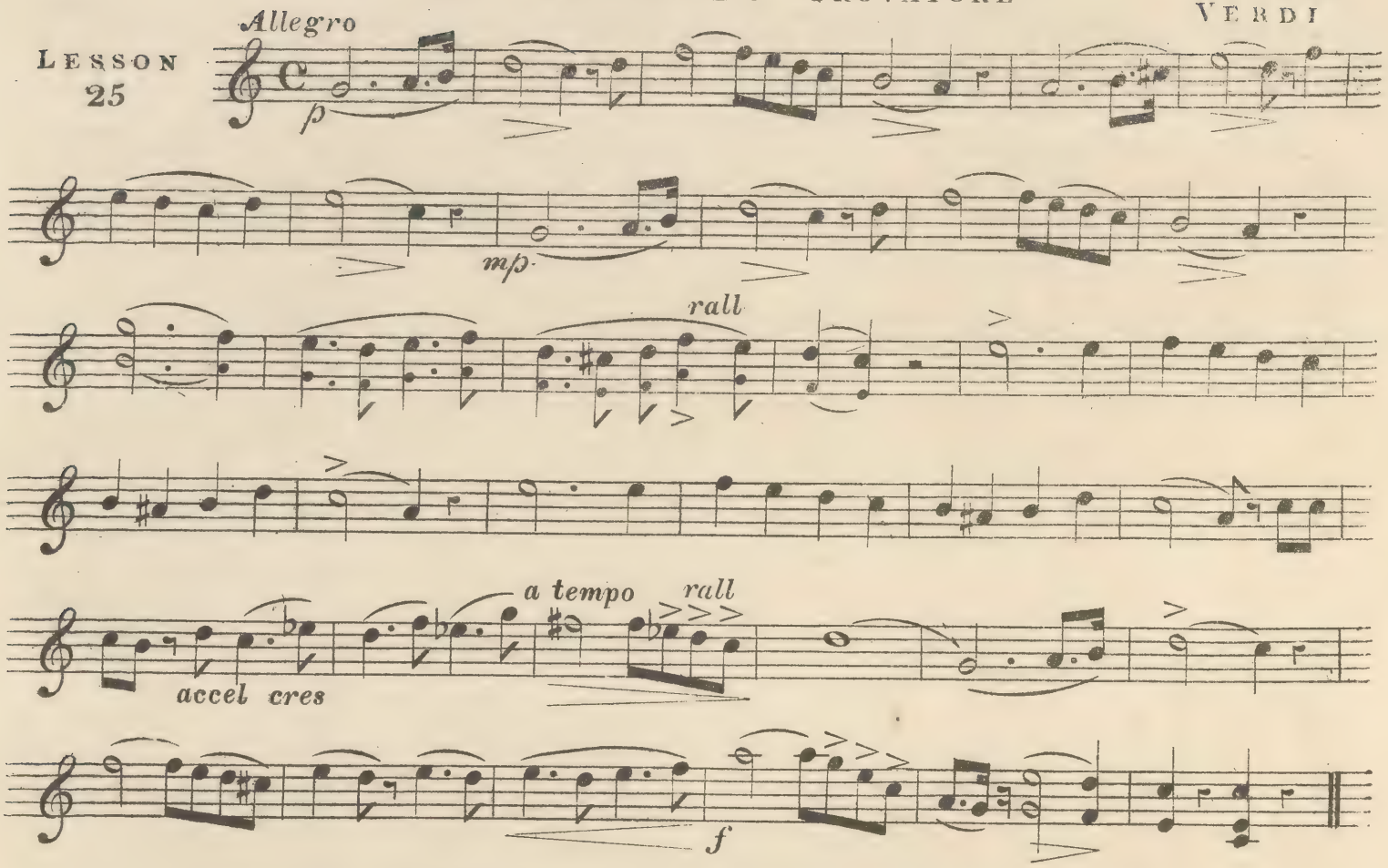
a tempo

f

MAL REGGENDO "TROVATORE"

LESSON 25

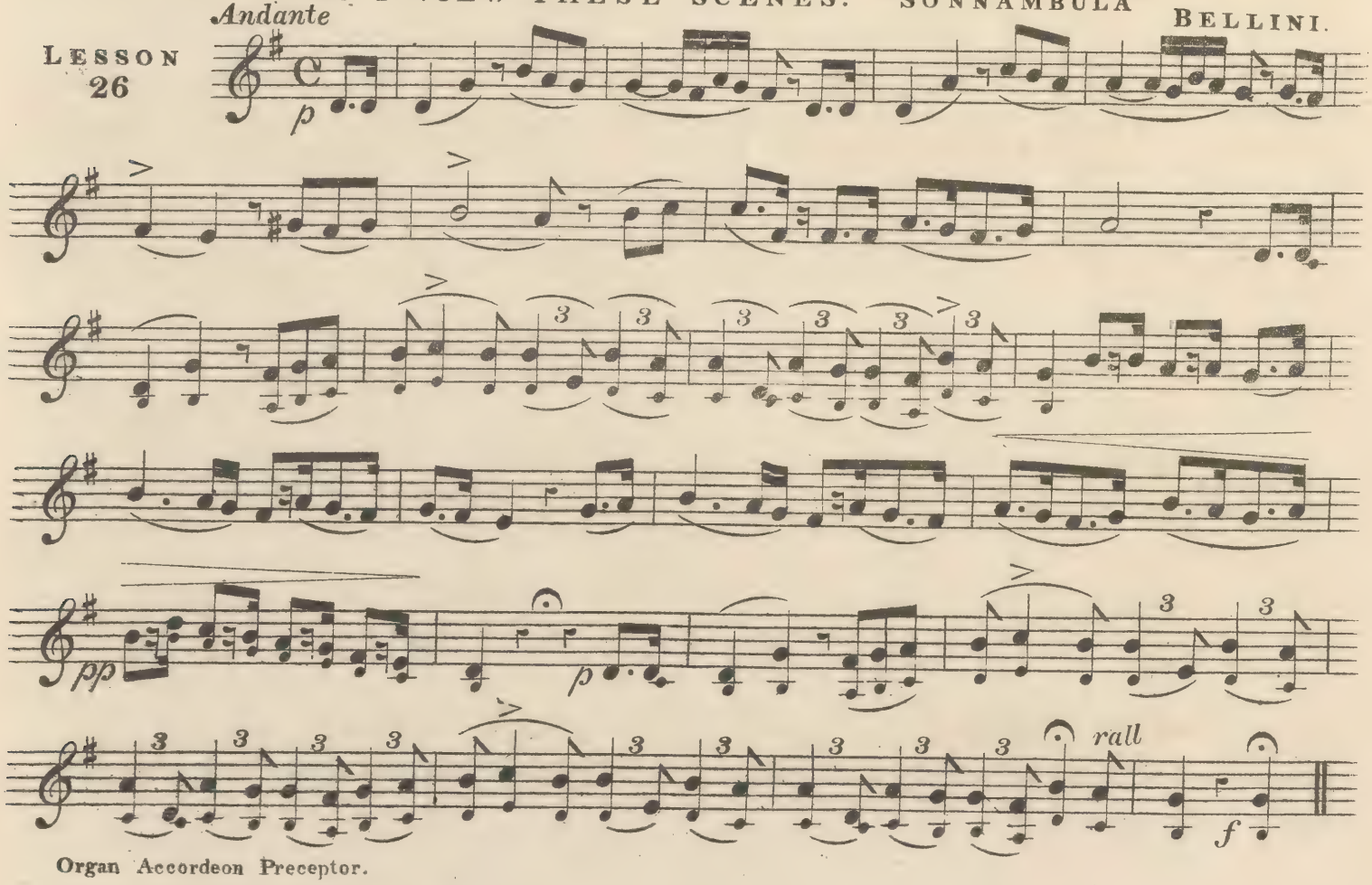
VERDI



AS I VIEW THESE SCENES. "SONNAMBULA"

LESSON 26

BELLINI.



SWISS AIR.

LESSON 27

Allegretto

VAR:

rall

cres

ANNIE MY OWN LOVE.

Arr.d by J. F. HASKINS.

LESSON 28

Andante con espress.

f

rall

OH SUSANNAH.

LESSON 29

Allegretto

AMERICAN.

rall

ALL REMEMBER THEE.*

LESSON 30

Con Espressione

R. GUYLOTT.

rall

ad lib

a tempo

cres

ad lib

BARCAROLE "L'ELISIR D'AMORE"

LESSON 31

Moderato

DONIZETTI.

cres

mf

sf

sf

rall

* Published by J. A. Turner, 19 Cornhill, City.

ROSA LEE.

LESSON 32

Allegretto

f *rall*

'TWAS ONCE UPON A TIME.*

A. D. ROCHE.

LESSON 33

Moderato

p

O DOLCE CONCENTO.

MOZART.

LESSON 34

Allegretto

p

From LA STRANIERA.

BELLINI.

LESSON 35

Allegretto

Fine *rall* *D.C.*

* Published by J. A. Turner, 19 Cornhill, City

THE MARSEILLAISE.

LESSON 36

Moderato

f *ff* *p* *dim* *ff* *p* *dolce* *pp* *ff* *con forza*

From **ZAMPA.**

HEROLD.

LESSON 37

COME WITH ME.

J. F. HASKINS.

LESSON 38

Andante

cres *rall*

LESSON 39

POOR MARY ANN.

WELCH AIR.

Andante

LESSON 40

WILLIE WE HAVE MISSED YOU.

S. J. FOSTER.

LESSON 41

BEAUTIFUL STAR.

S. M. SAYLES.

Allegretto con Anima

LESSON 42

WHEN SOFT THE DAYLIGHT BEAMS.*

R. GUYLOTT.

Espressivo

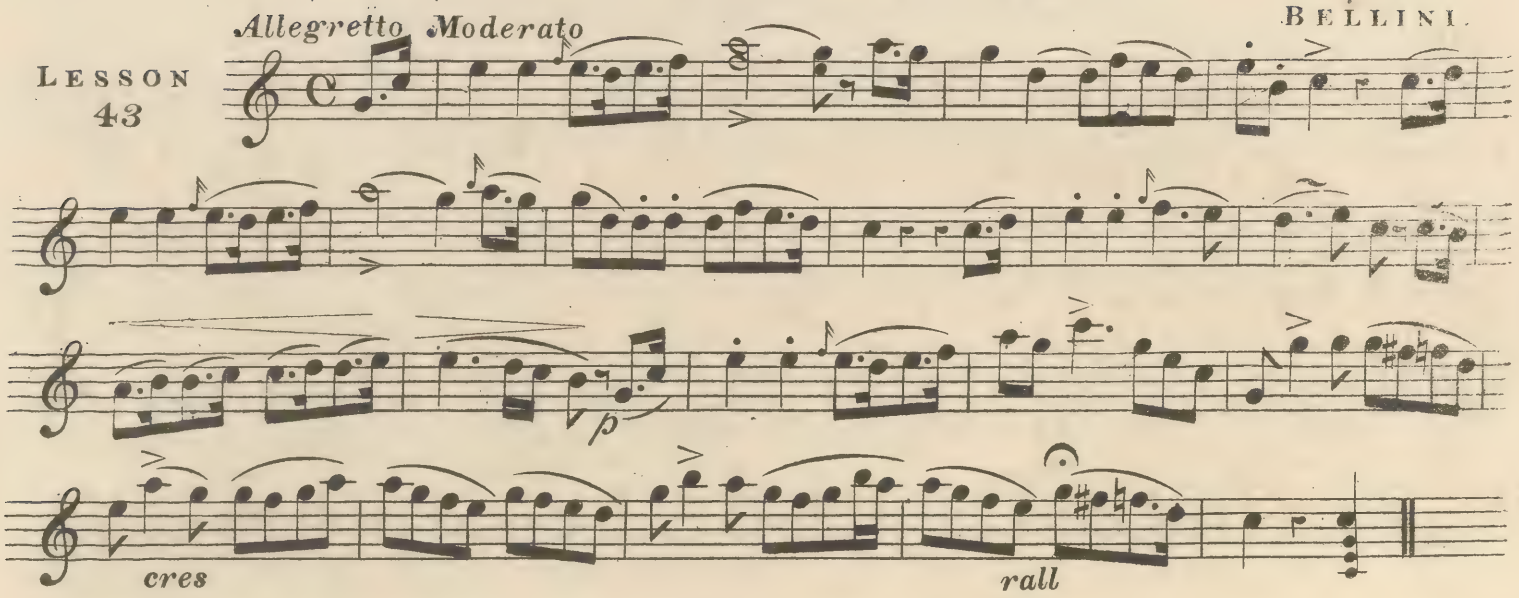
* Published by J. A. Turner, 19 Cornhill, City.

STILL SO GENTLY "SONNAMBULA"

LESSON 43

Allegretto Moderato

BELLINI.

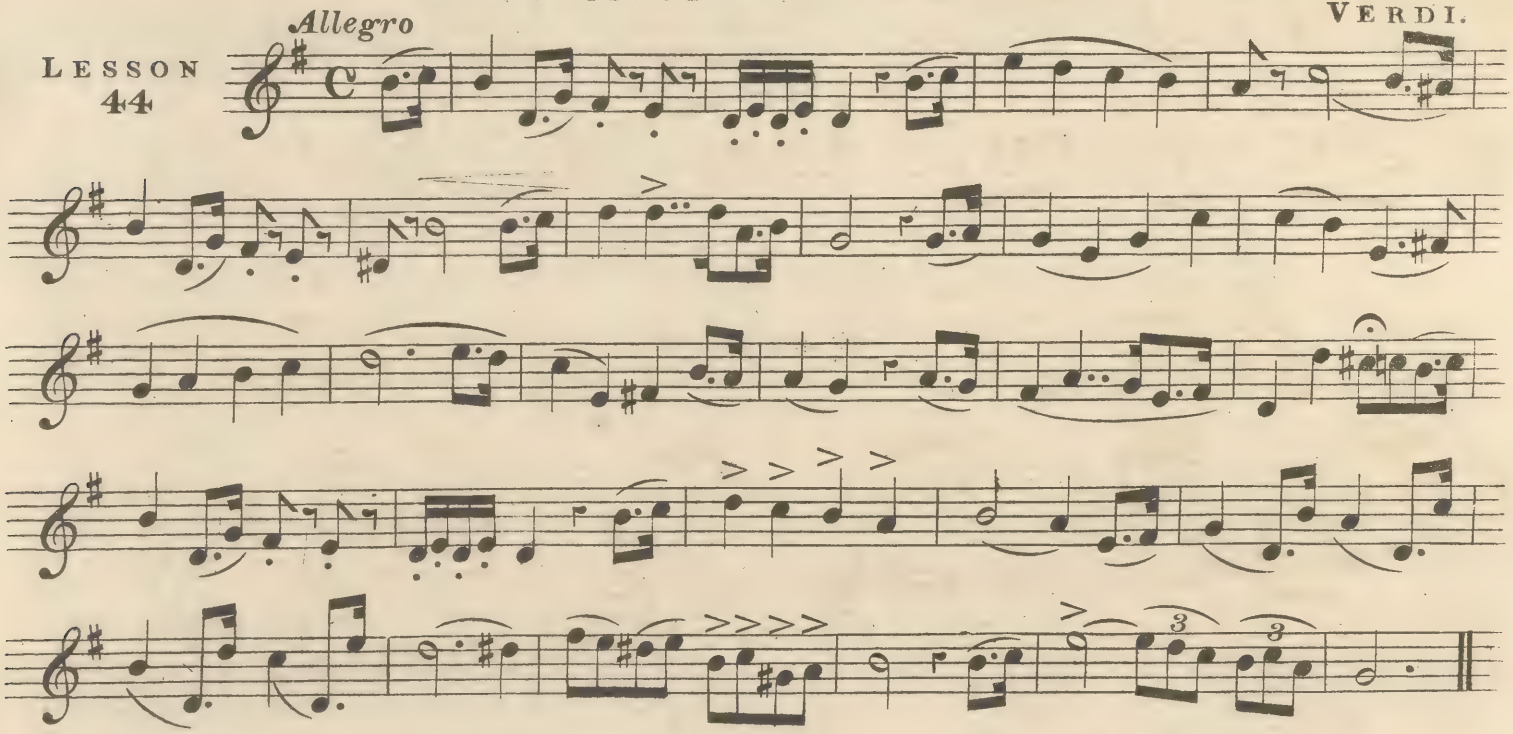


AH! FU GIUSTO "LUISA MILLER"

LESSON 44

Allegro

VERDI.

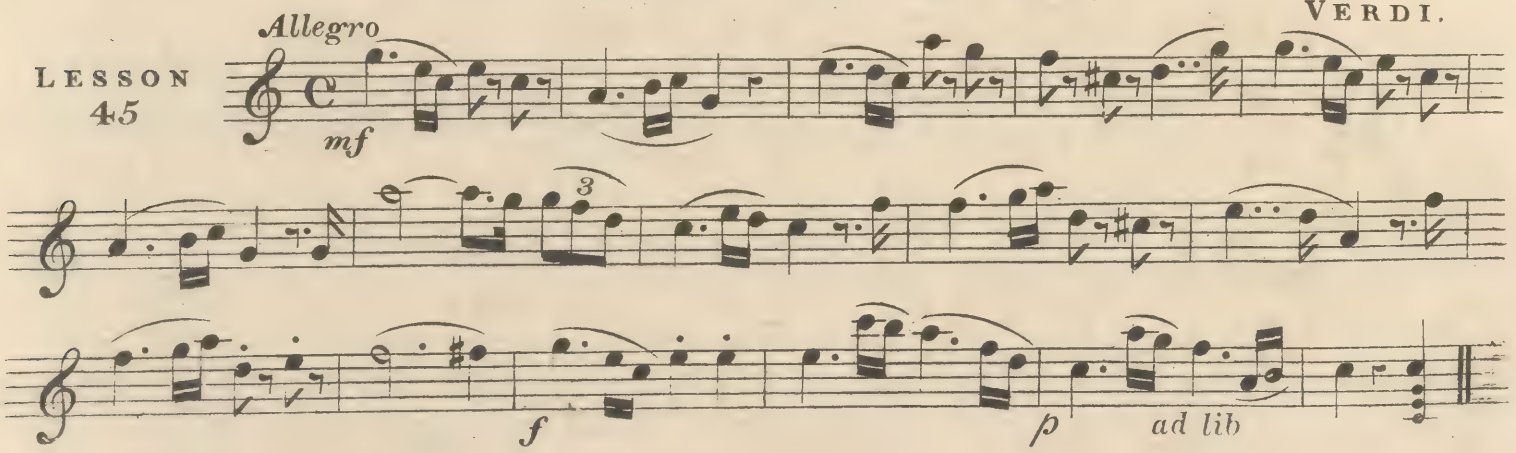


T'AMO D'AMOR "LUISA MILLER"

LESSON 45

Allegro

VERDI.



From LUCIA DI LAMMERMOOR.

LESSON 46

DONIZETTI.

WHERE ART THOU DEAREST.*

LESSON 47

Moderato

FOLEY HALL.

pp *p* *pp*

rall *a tempo* *rall* *a tempo* *p*

cres *dim* *p* *cres*

I S A B E L.

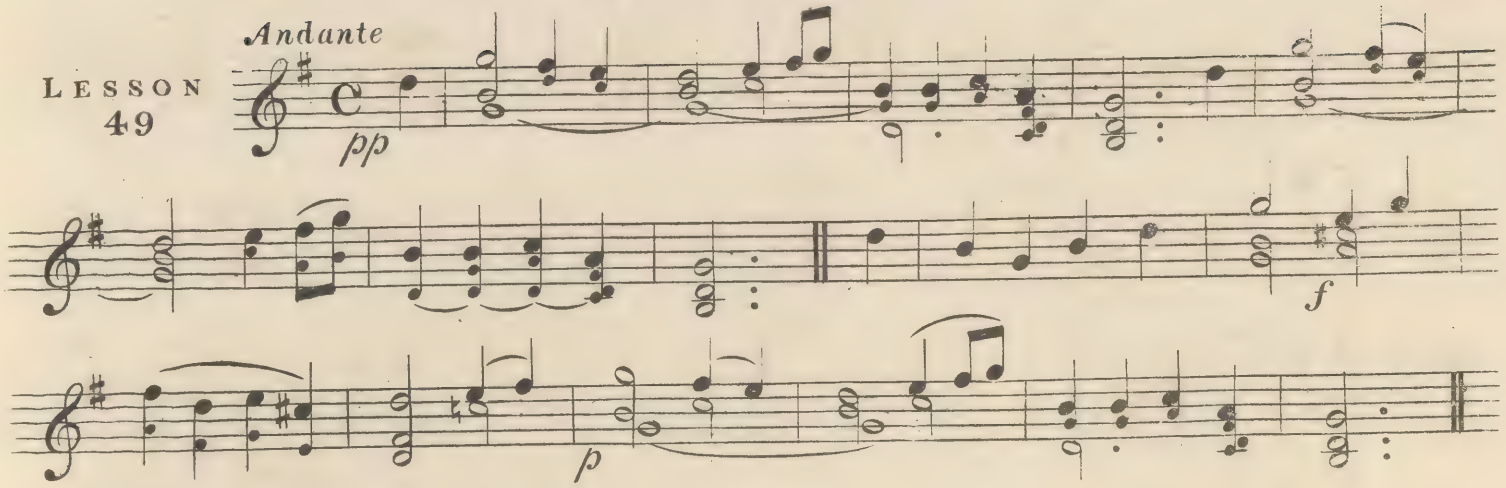
LESSON 48

Moderato

 * Published by J. A. Turner. 19 Cornhill, City.

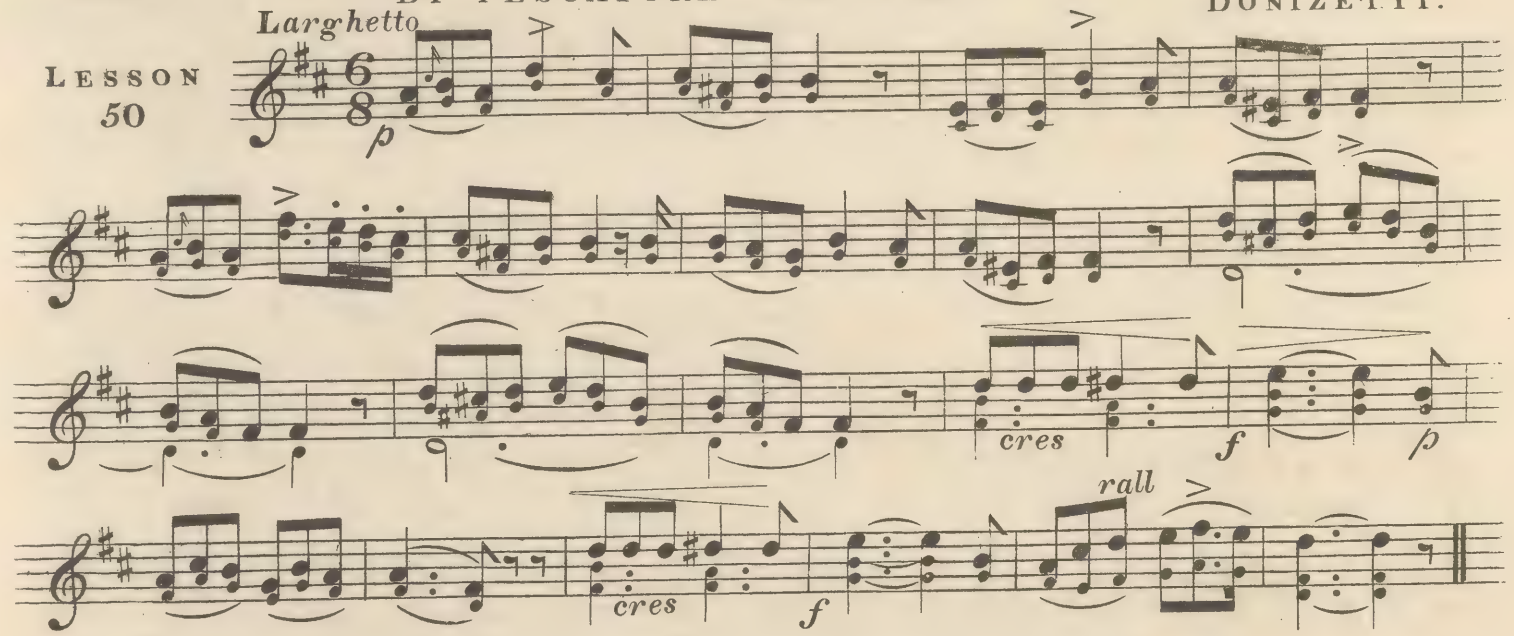
BLUE BELL OF SCOTLAND.

LESSON 49



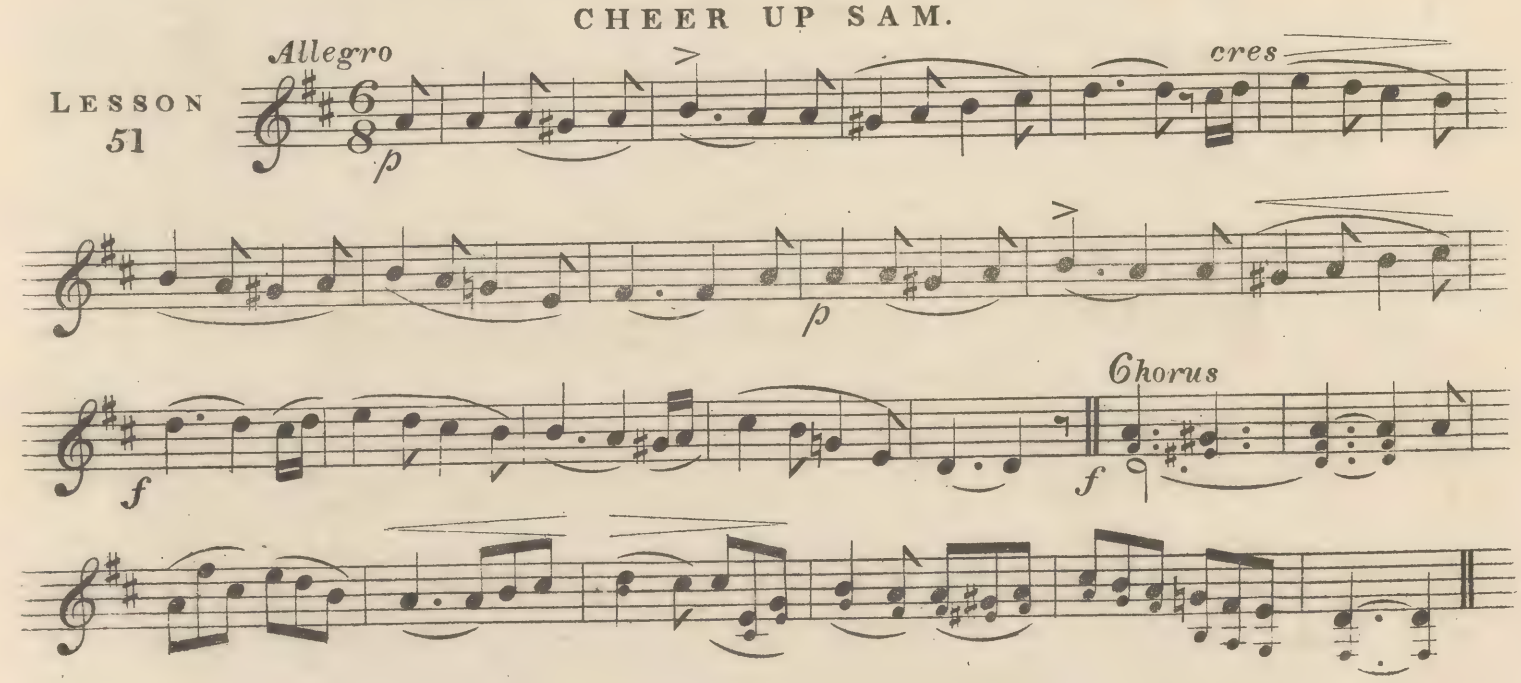
DI PESCATORE "LUCREZIA" DONIZETTI.

LESSON 50



CHEER UP SAM.

LESSON 51

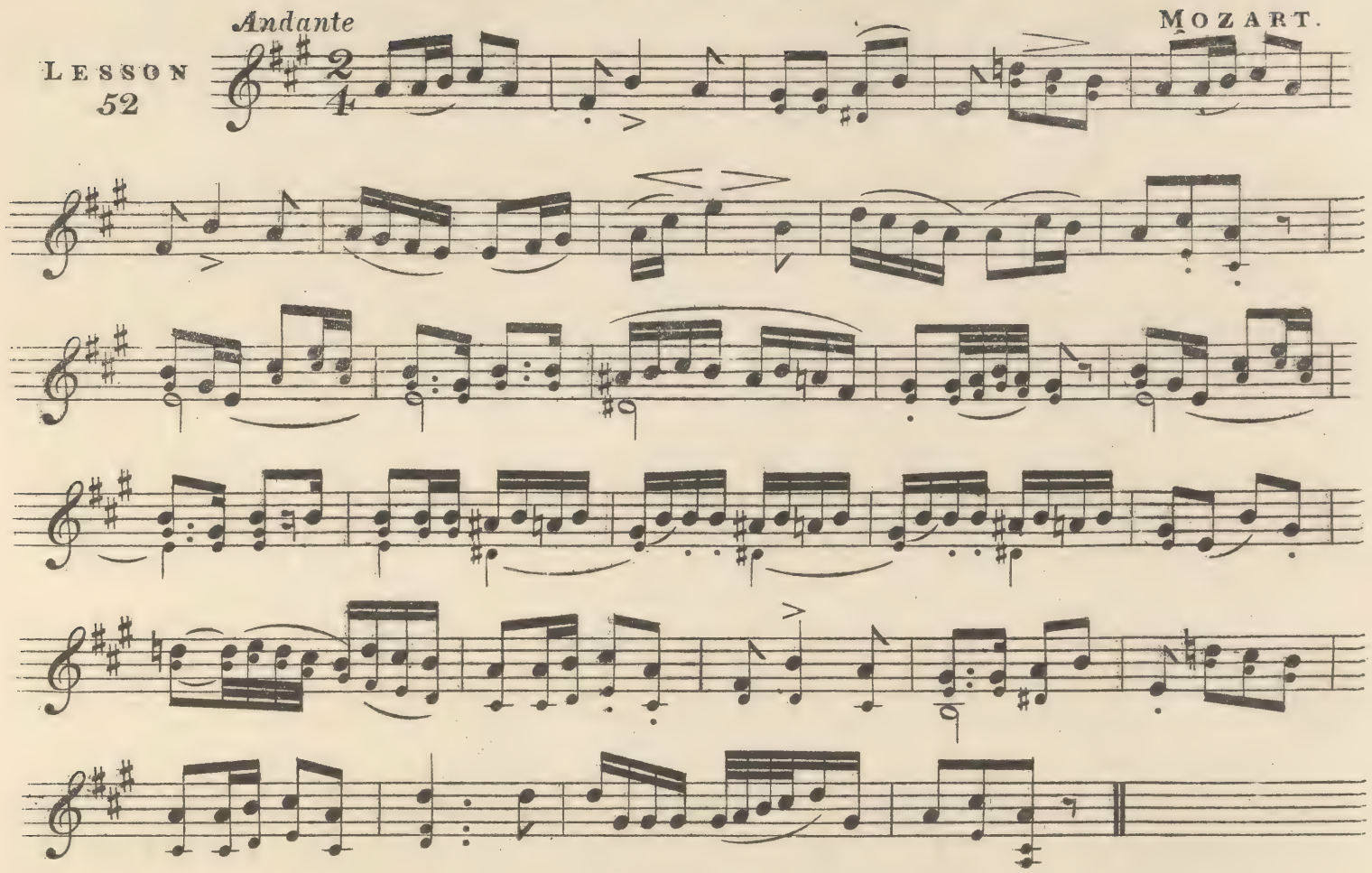


LA CI DAREM "DON JUAN"

LESSON 52

Andante

MOZART.

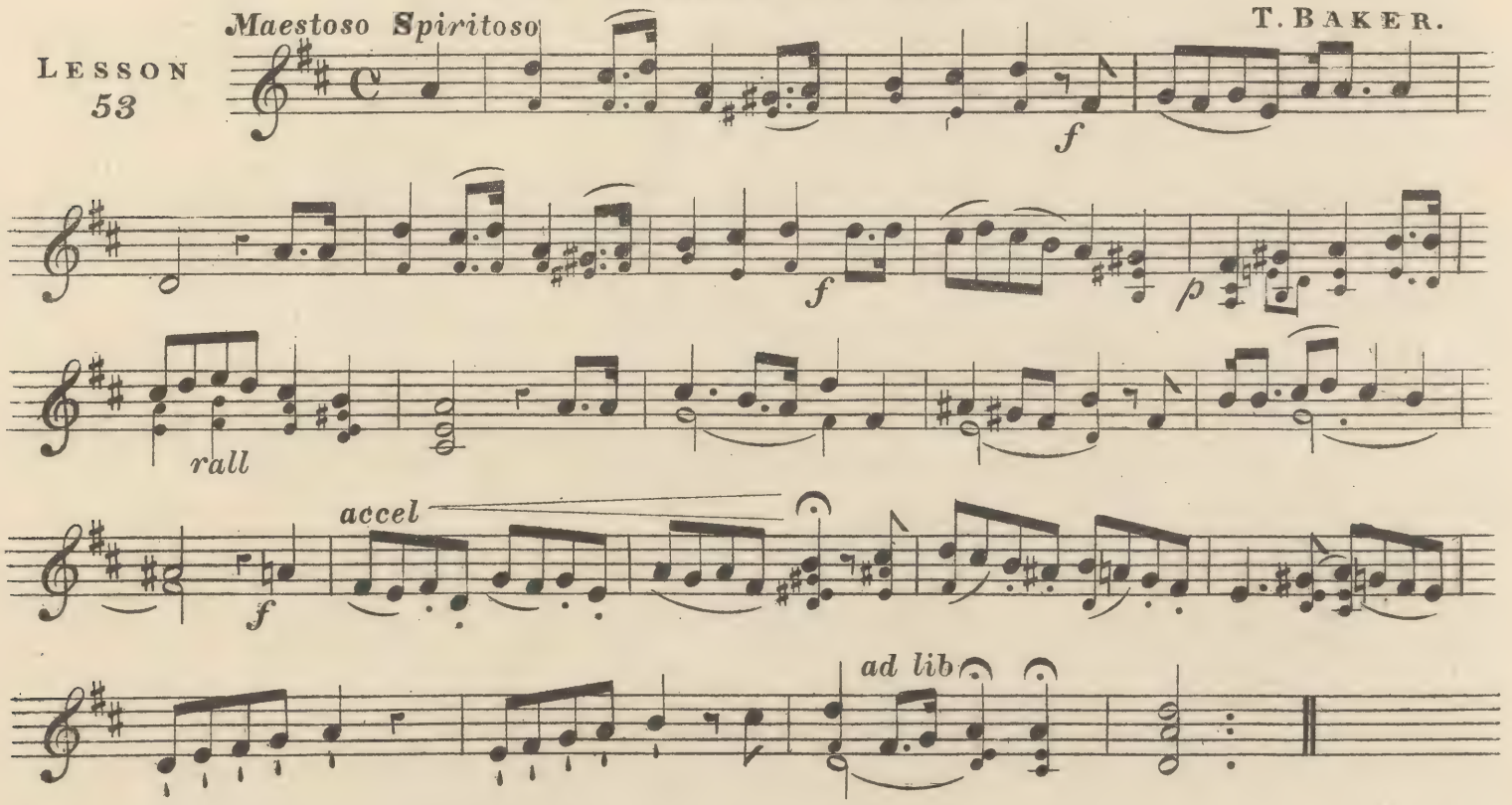


THE BARONS OF OLD. *

LESSON 53

Maestoso Spiritoso

T. BAKER.

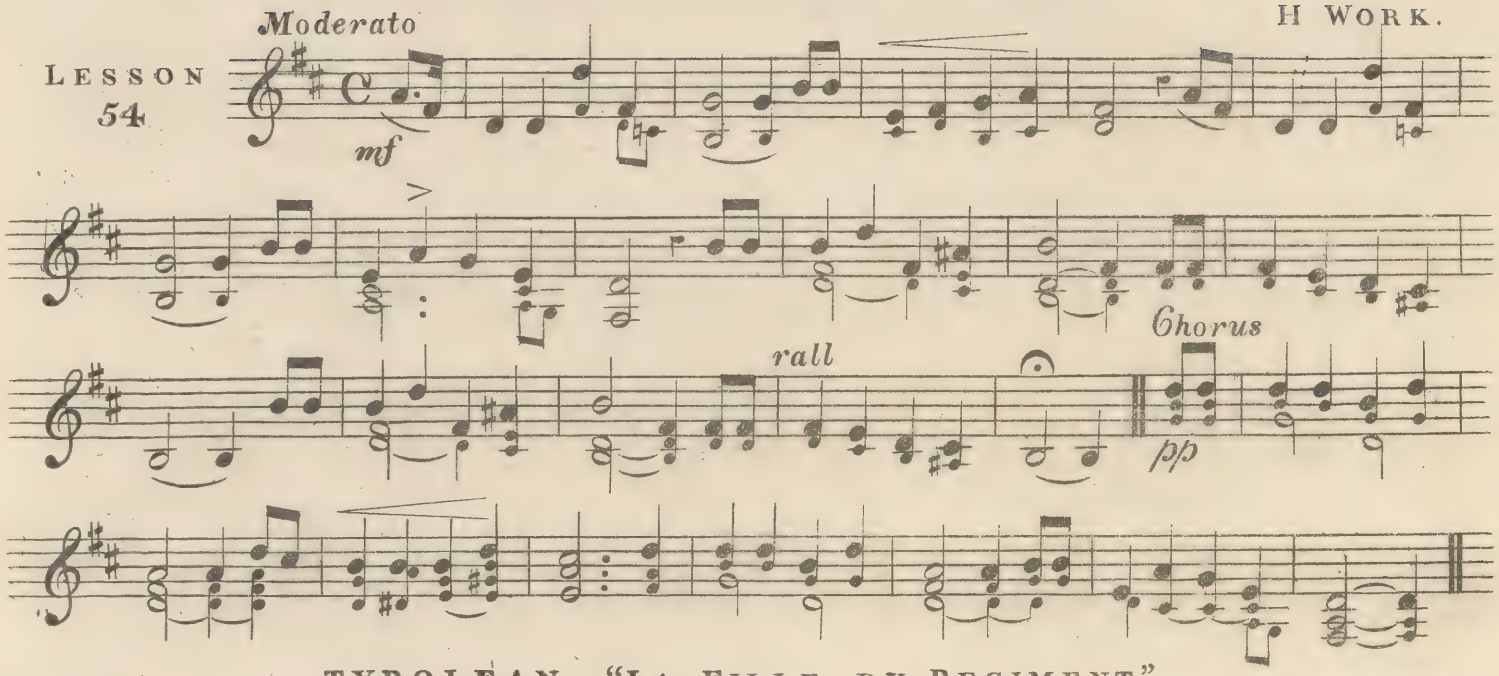


* Published by J. A. Turner, 19 Cornhill, City.

WE ARE COMING SISTER MARY.

H WORK.

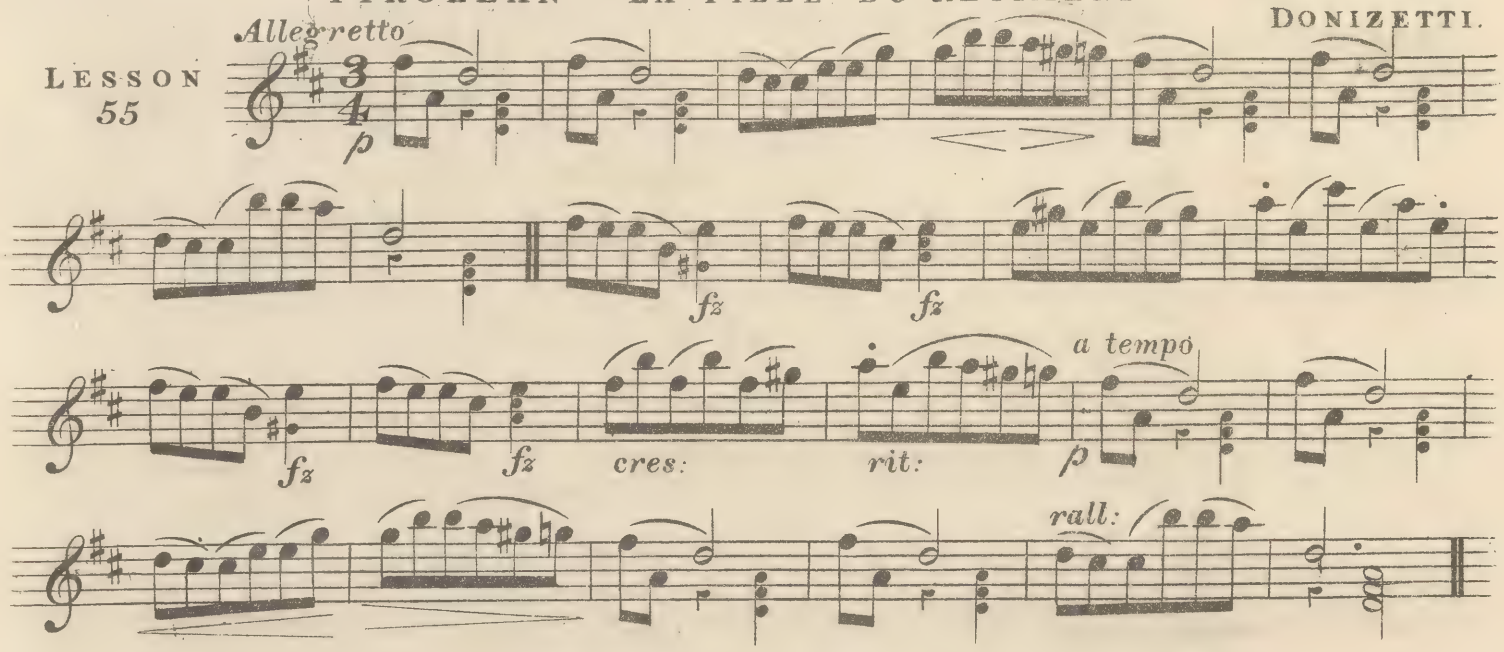
LESSON 54



TYROLEAN "LA FILLE DU REGIMENT."

DONIZETTI.

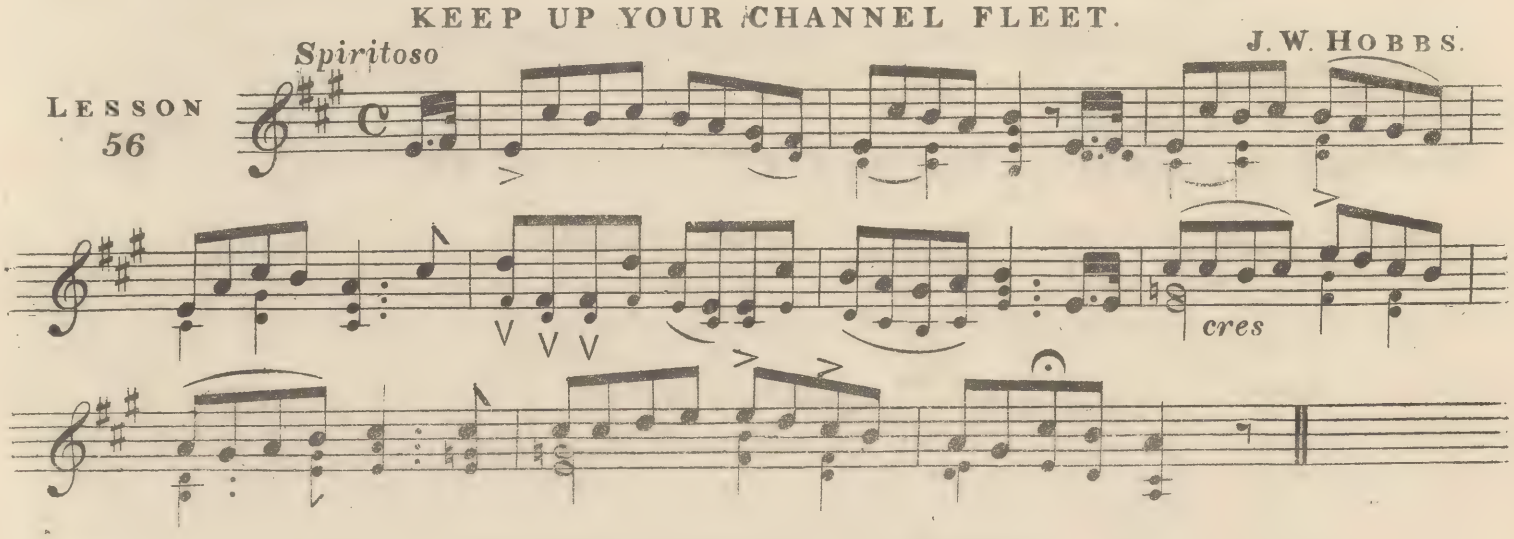
LESSON 55



KEEP UP YOUR CHANNEL FLEET.

J. W. HOBBS.

LESSON 56



✱ Published by J. A. Turner, 19 Cornhill, City.

COM E GENTIL "DON PASQUALE."

DONIZETTI.

LESSON 57

Andante con moto

p

cres

p

pp

accel

cres

rall

cres

rall pp

f

AULD ROBIN GRAY.

SCOTCH.

LESSON 58

Adagio

p

pp

cres

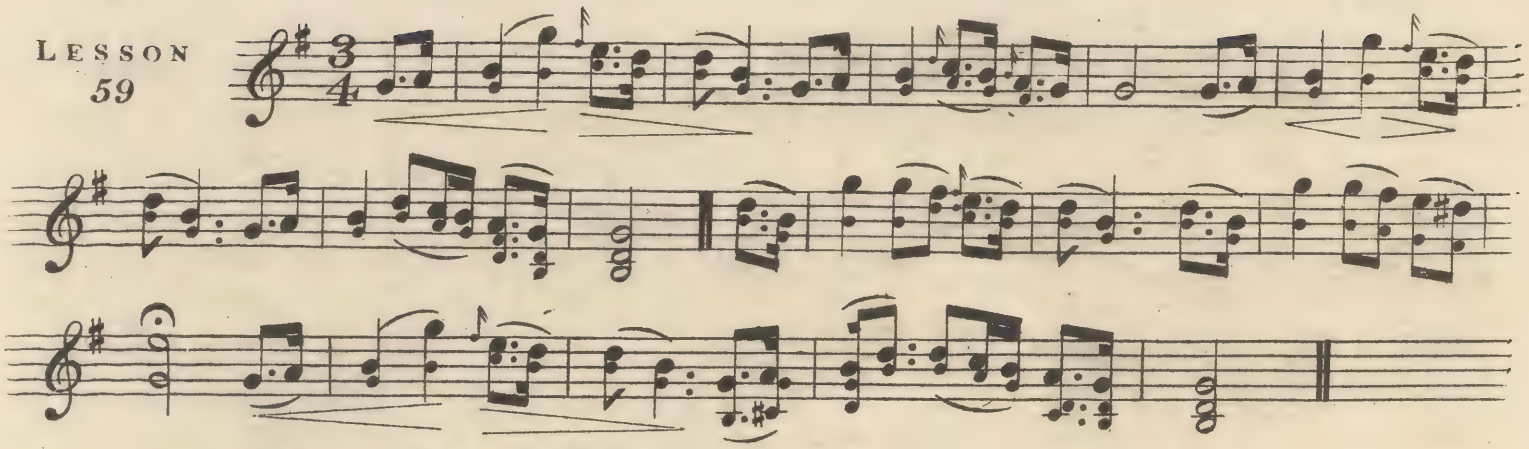
ff

rall

THE LAST ROSE OF SUMMER.

IRISH.

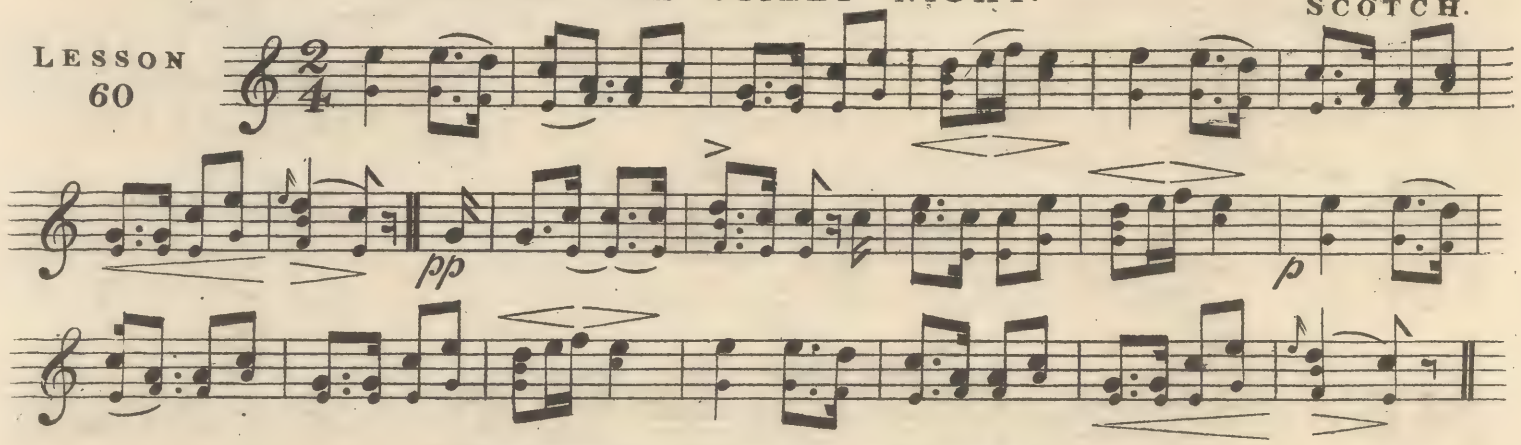
LESSON 59



OFT IN THE STILLY NIGHT.

SCOTCH.

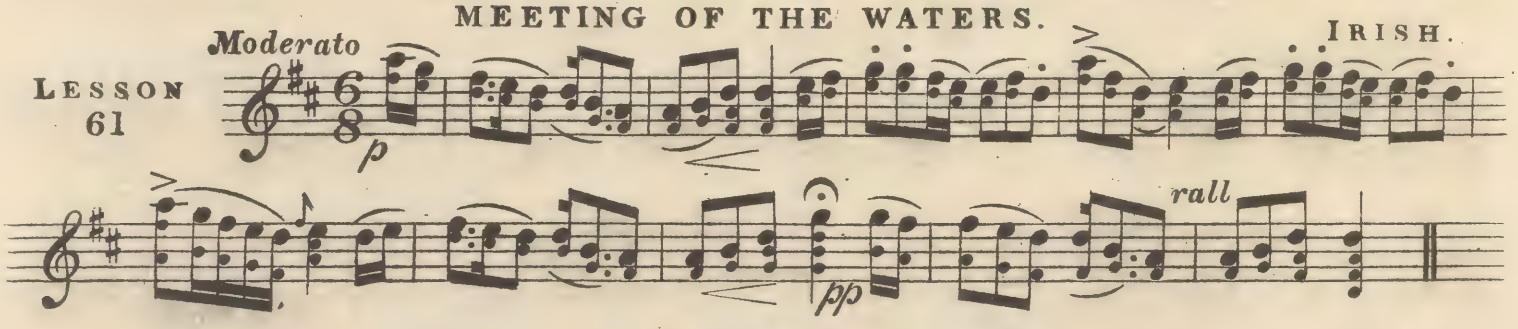
LESSON 60



MEETING OF THE WATERS.

IRISH.

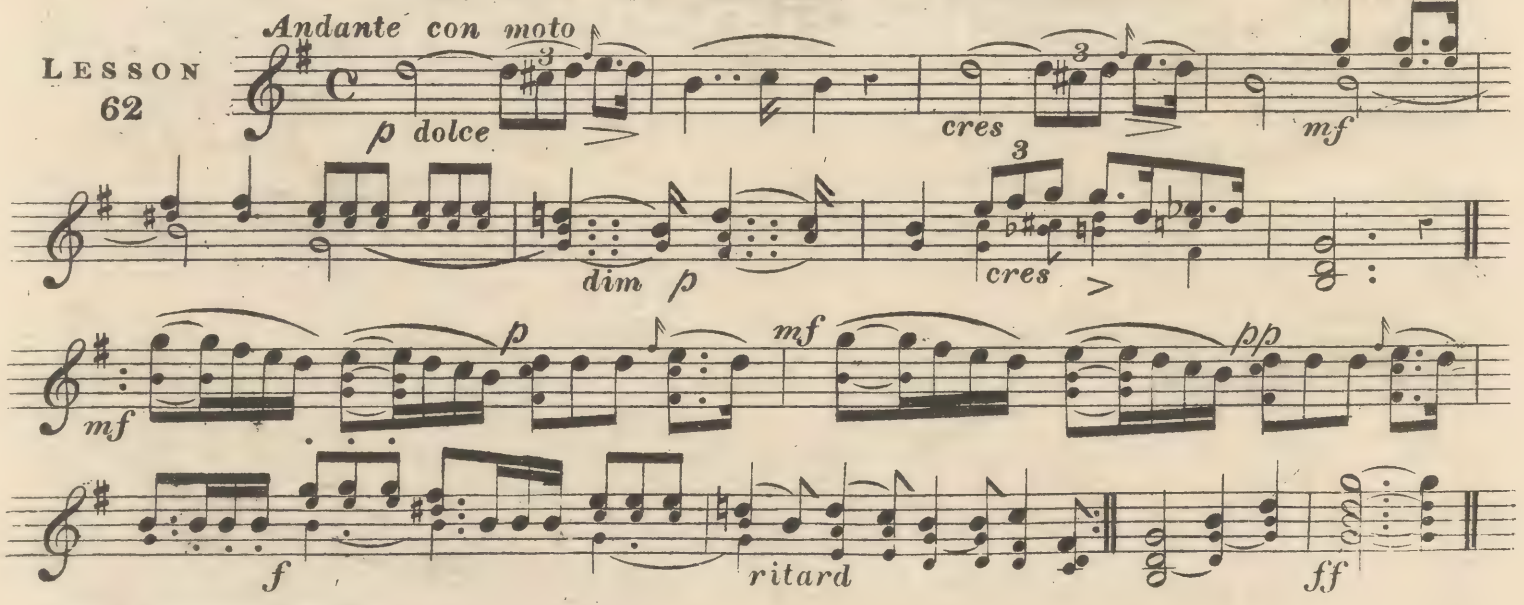
LESSON 61



AH! CHE LA MORTE. "TROVATORE."

VERDI.

LESSON 62



WHEN THE SWALLOWS.

F. ABT.

LESSON 63

Andantino

p *accel cres* *rall* *ff* *p a tempo* *cres* *ff* *pp* *rall*

OF ALL THE SAUCY DARLINGS.

MENDELSSOHN.

LESSON 64

Andante

sf *sf* *f* *p* *sf* *rall* *pp*

STILL IN MY DREAMS.*

FOLEY HALL.

LESSON 65

Moderato

rall *a tempo* *rall* *pp a tempo* *dim* *rall*

QUALUNQUE SIA L'EVENTO "LUCRETIA"

DONIZETTI.

LESSON 66

Moderato

mf *f* Fine *p* *dim rall* D.C.

THE MANLY HEART.

MOZART

LESSON 67

Andante

p *f* *p* *cres* *p* *rit*

GOD SAVE THE QUEEN.

Dr JOHN BULL.

LESSON 68

Maestoso

p *f*

SEE THE CONQUERING HERO.

HANDEL.

LESSON 69

Marziale con Spirito

Fine *p* *cres* *D.C.*

ANNIE LAURIE.

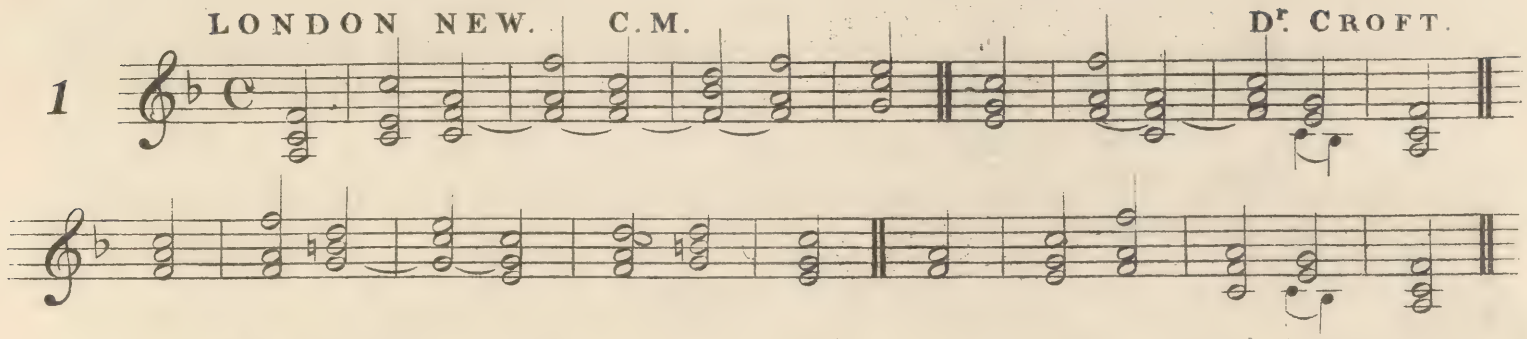
SCOTCH.

LESSON 70

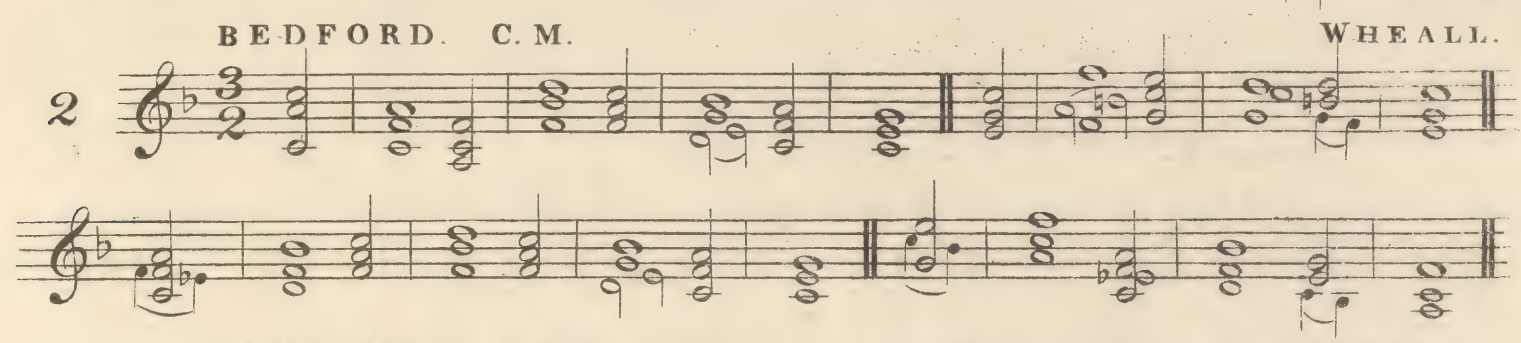
Andante

p *p* *dim* *pp*

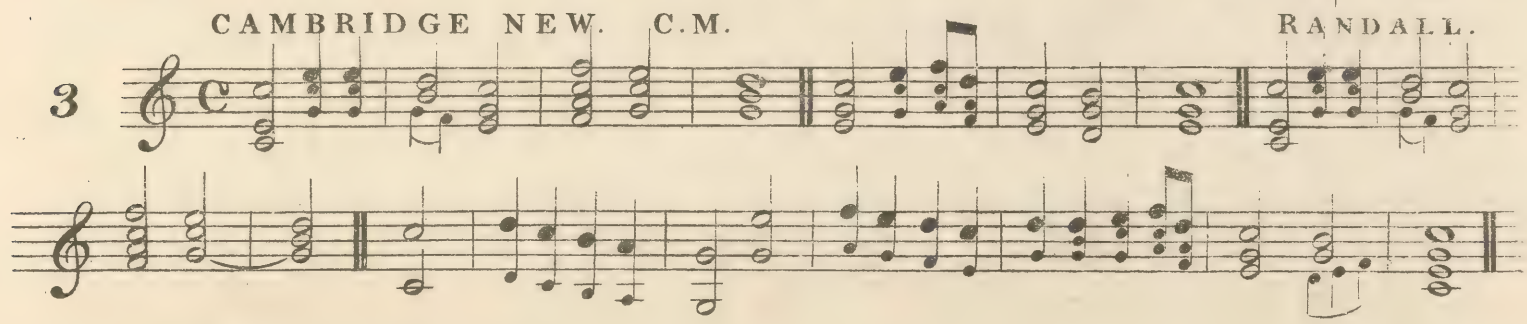
1 LONDON NEW. C.M. Dr. CROFT.



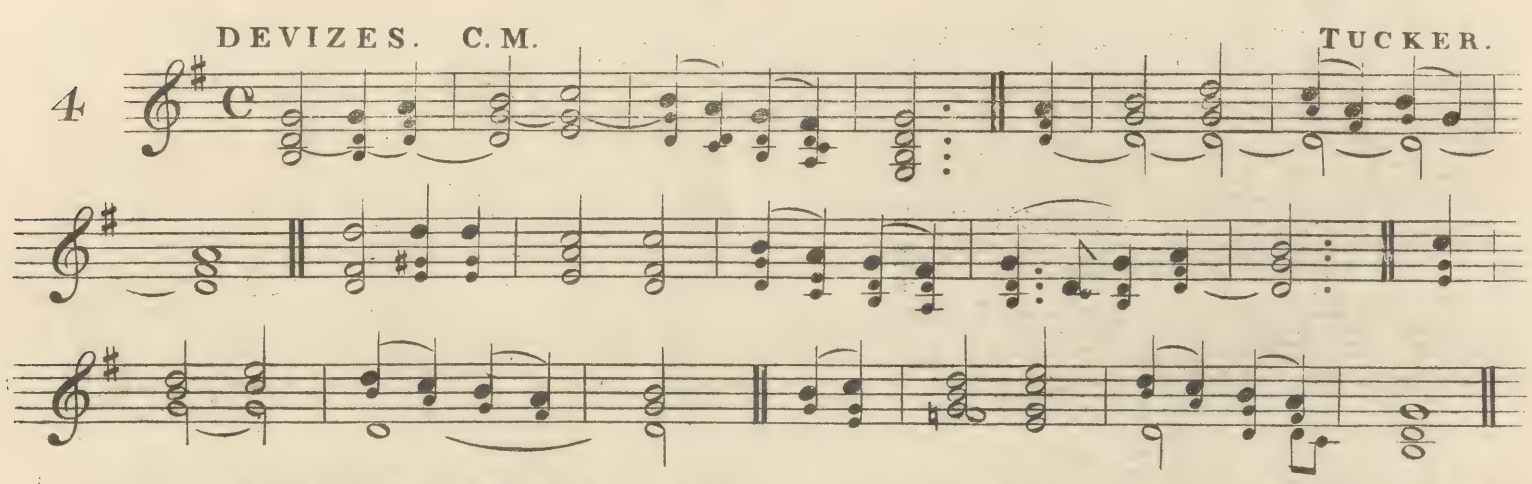
2 BEDFORD. C.M. WHEALL.



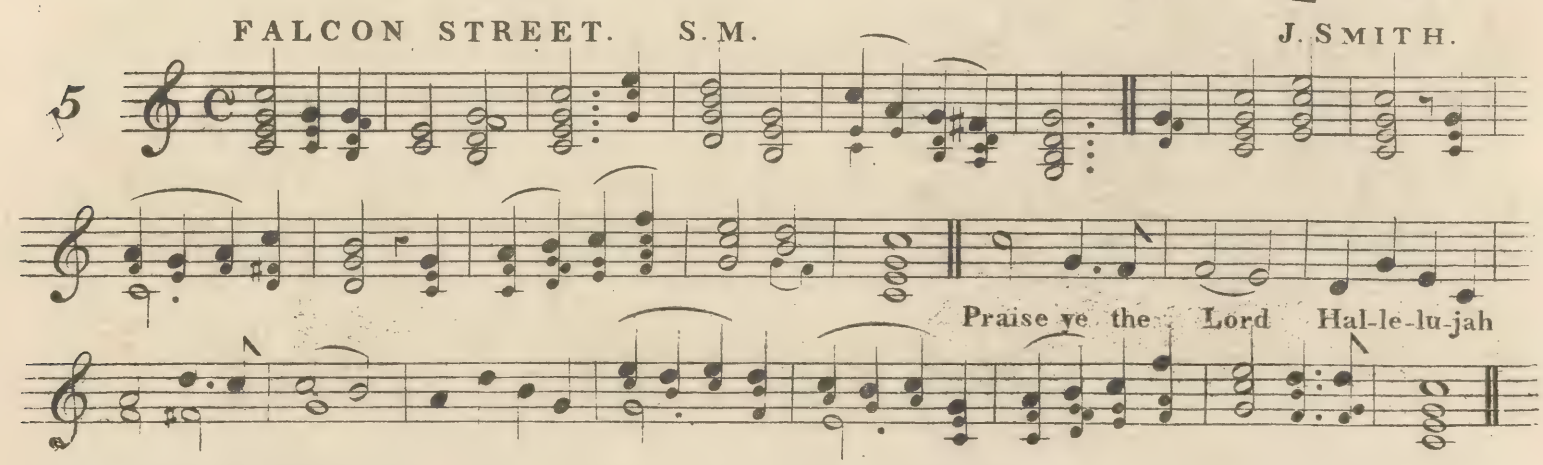
3 CAMBRIDGE NEW. C.M. RANDALL.



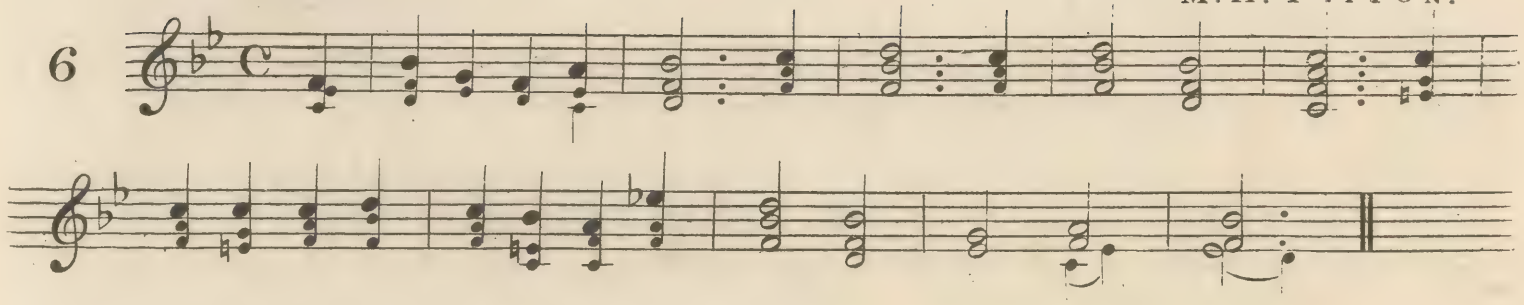
4 DEVIZES. C.M. TUCKER.



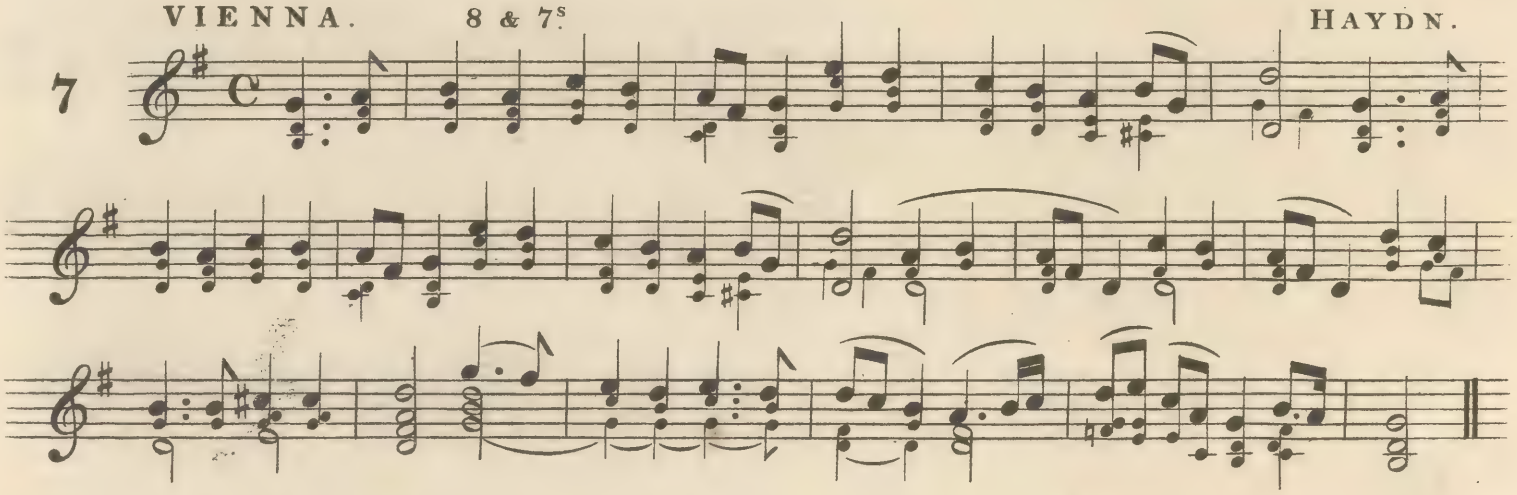
5 FALCON STREET. S.M. J. SMITH.



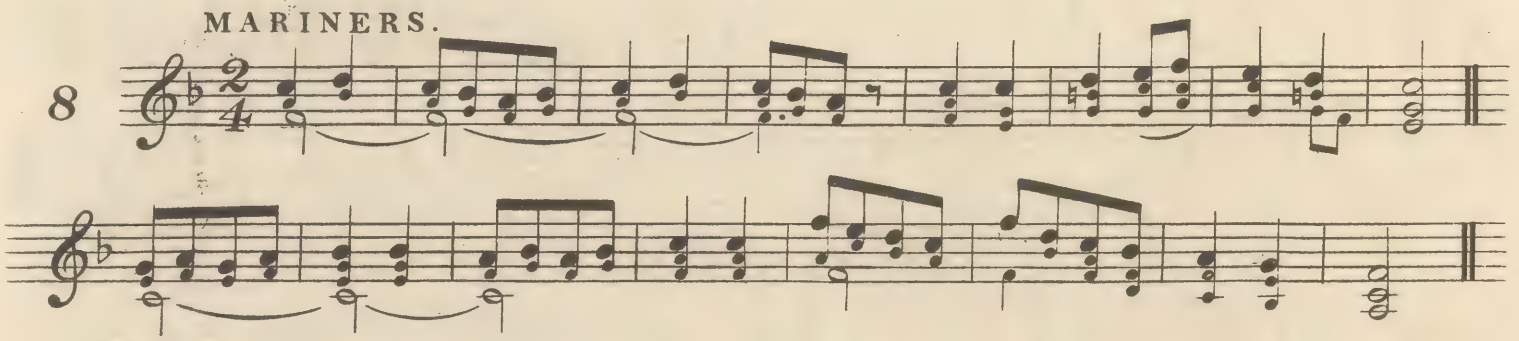
6 CORNHILL. M. H. PATTON.



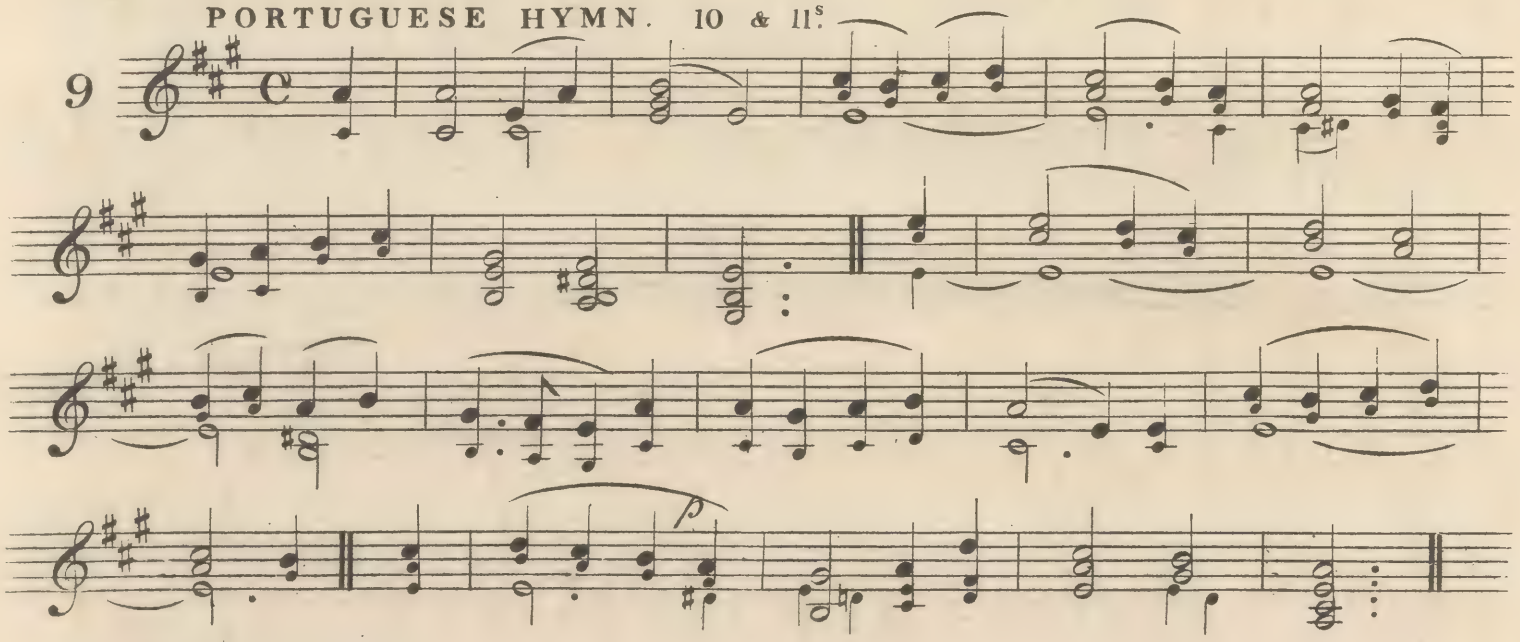
7 VIENNA. 8 & 7s HAYDN.



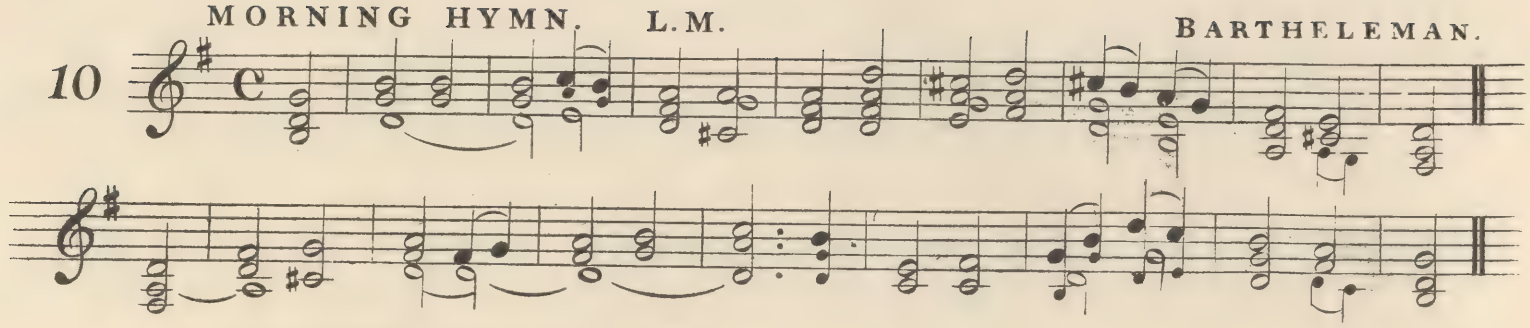
8 MARINERS.



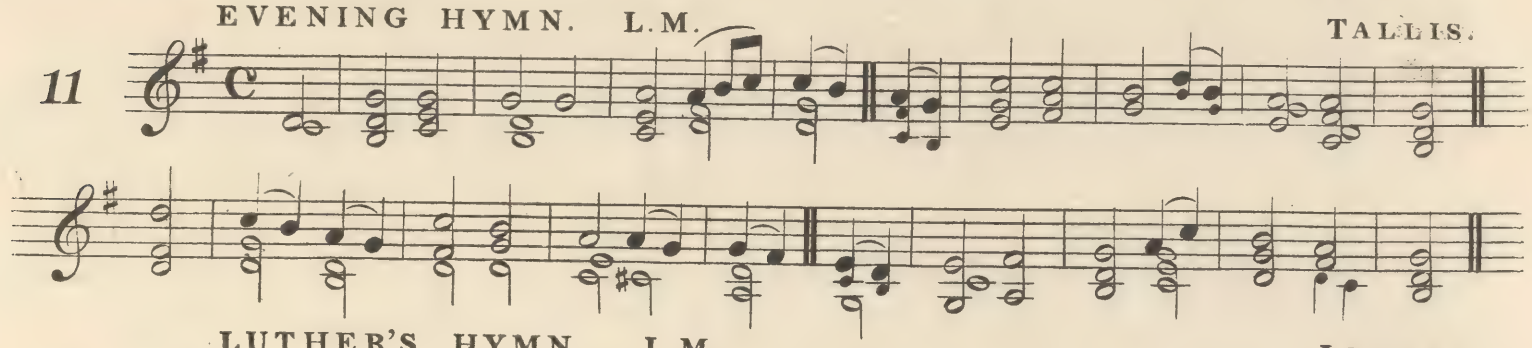
9 PORTUGUESE HYMN. 10 & 11s



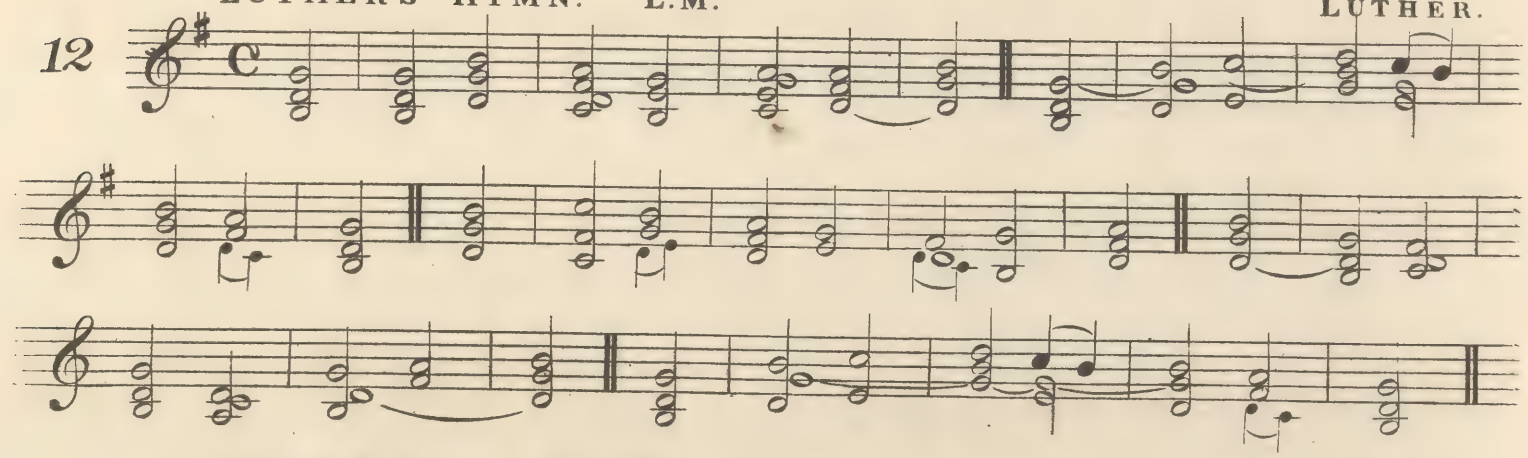
10 MORNING HYMN. L.M. BARTHELEMAN.



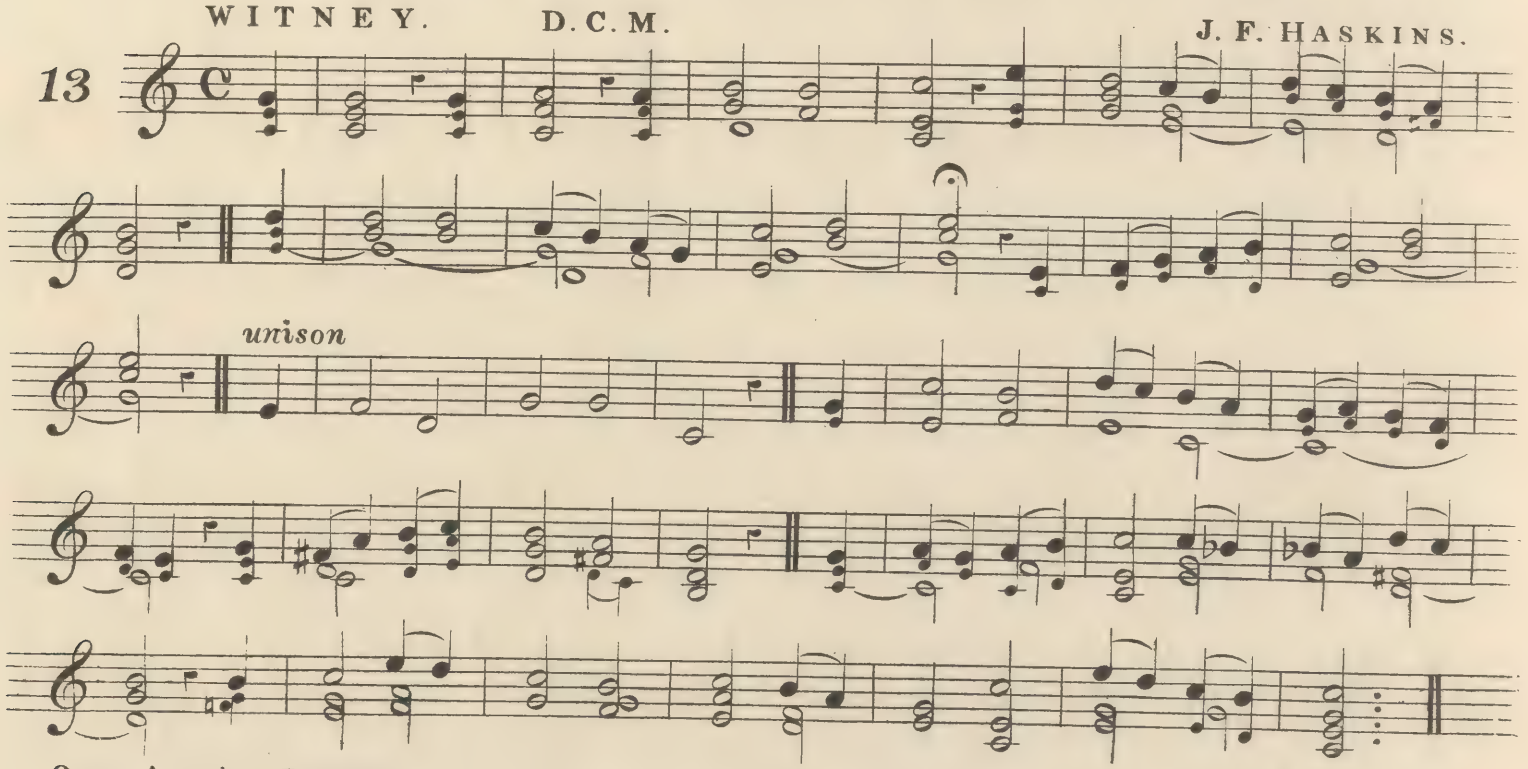
11 EVENING HYMN. L.M. TALLIS.



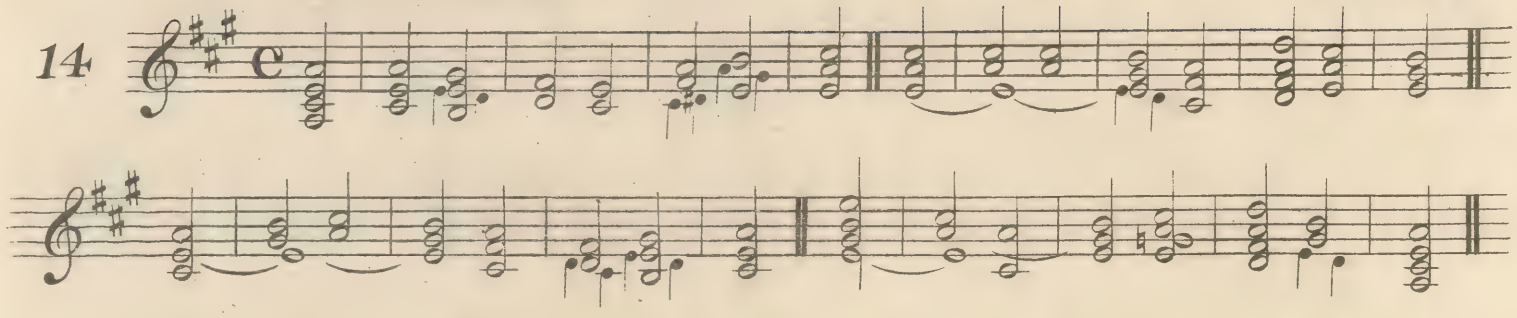
12 LUTHER'S HYMN. L.M. LUTHER.



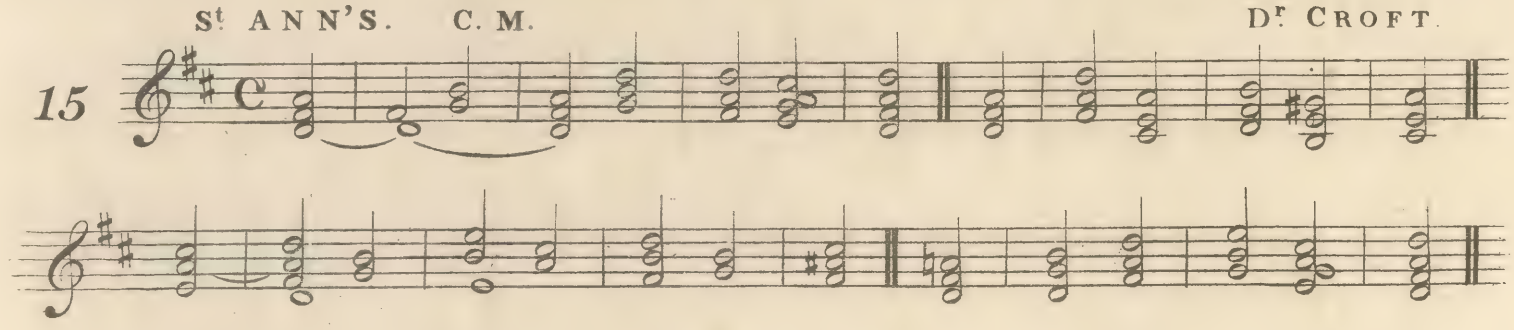
13 WITNEY. D.C.M. J. F. HASKINS.



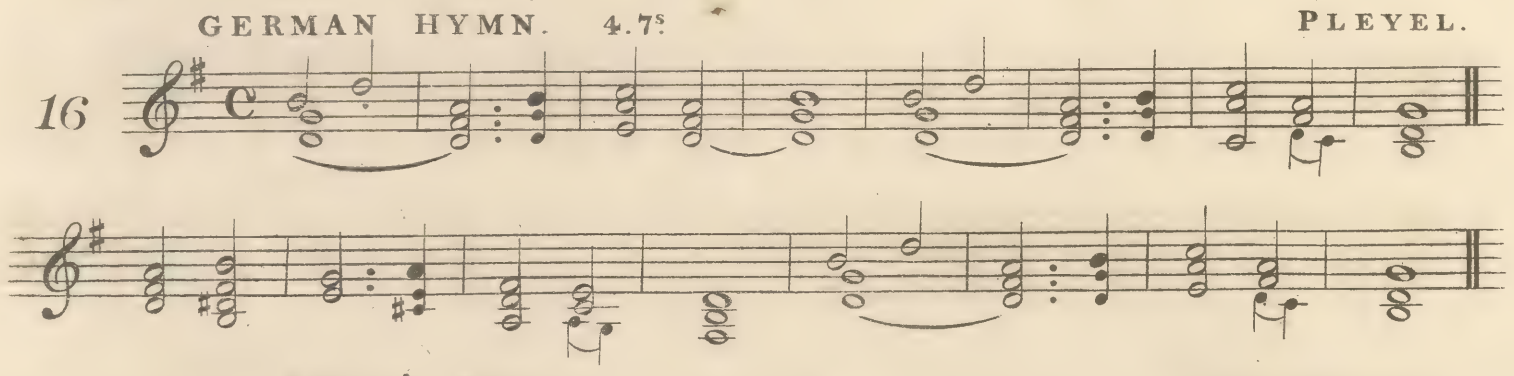
14 OLD HUNDREDTH. L.M. LUTHER.



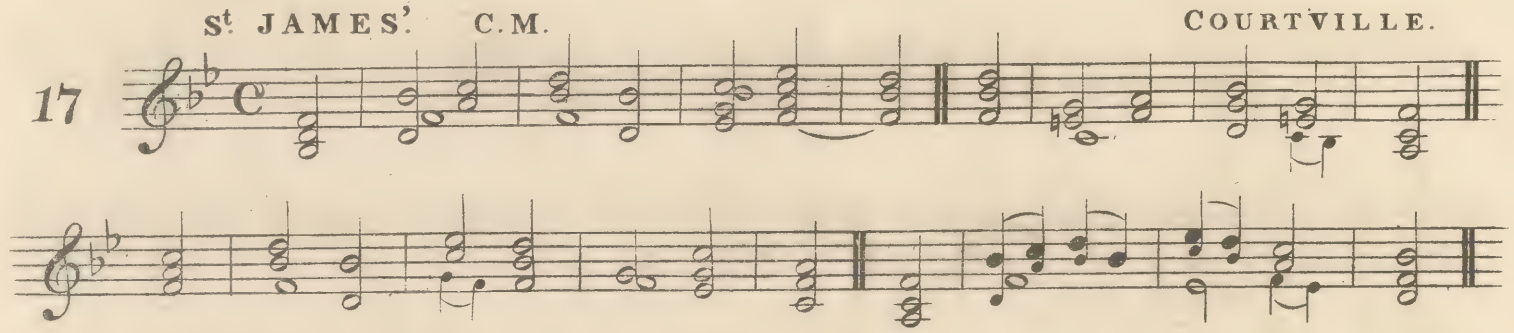
15 St ANN'S. C.M. Dr CROFT.



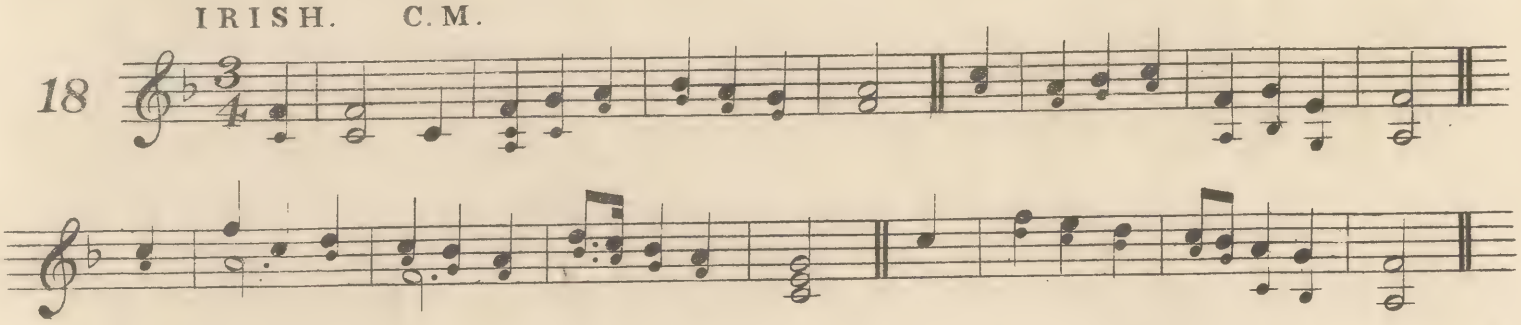
16 GERMAN HYMN. 4.7s PLEYEL.



17 St JAMES'. C.M. COURTVILLE.



18 IRISH. C.M.



SINGLE CHANTS.

1 TALLIS.

2 BATTISHILL.

3 GRAND CHANT. HUMPHREY.

4 PURCELL.

5 Dr. W. HAYES.

6 FARRANT.

DOUBLE CHANTS.

7 BATTISHILL.

8 BOYCE.

9 J. F. HASKINS.

10 JONES.

11 Dr. DUPUIS.

12 Dr. CROTCH.

13 ROBINSON.

14 LORD MORNINGTON.

15 Dr. BECKWITH.

J. W. PEARMAN, LITHO. 13, CASTLE ST, EAST.

GLOSSARY OF TERMS USED IN MUSIC.

A, in, at, for, by, with; as, *a tempo*, in time.
Abban lonandosi, abandoning or allowing yourself to follow the subject or feeling.
Abbreviation, a method of writing certain passages that often occur, in a smaller space and in fewer characters; thus, a stroke drawn through the stem of a minim signifies that it is to be divided into quavers; two strokes, into semiquavers.
Accelerando, accelerating, or quickening the time.
Accelerato, with *increased* quickness.
Accent, a particular stress to be laid upon certain parts of each measure.
Accidental, applied to those sharps, flats, or naturals, which occur in a piece of music, but do not belong to the original key.
Accompaniment, a subordinate instrumental part added to any composition.
Adagio, very slow and solemn, admitting of grace and embellishment.
Adagio, cantabile e sostenuto, in slow time, and with a graceful and sustained expression.
Adagio patetico, in slow time, and plaintive expression.
A due, *a* 2, for two voices.
Ad libitum, at the pleasure of the performer.
A tre, a 3, for three voices.
Affetto, con affetto, with tenderness.
Affettuoso, a tender and affecting style of performance.
Agitato, agitated, with passion and fire.
Allegramente, rather quick and lively.
Allegretto, not so quick as *allegro*.
Allegressimo, extremely quick.
Allegretto scherzando, in a lively and playful manner.
Allegro di bravura, brilliant and striking.
Allegro, a quick and spirited movement.
Allegro agitato, a rapid, violent, and agitated style.
Allegro assai, very quick.
Allegro con fuoco, quick and animated.
Allegro di molto, exceedingly quick.
Allegro furioso, rapid and vehement.
Allegro, ma grazioso, quick, but graceful.
Allegro, ma non presto, quick, but not in the extreme.
Allegro, ma non troppo, quick, but not too fast.
Allegro vivace, quick and lively.
Alla Russe, in the Russian style.
Alla Scozzese, in the Scotch style.
Alla Turca, in the Turkish style.
All' Italliene, in the Italian style.
Al segno, to the sign.
Alt, applied to those notes which lie between F on the fifth line in the treble staff, and G on the fourth ledger line above.
Altissimo, applied to all notes above F in alt; *i. e.*, those notes which are more than an octave above F on the fifth line in the treble staff.
Alta, high.
Alto, the counter-tenor voice.
A la polacca, in the style of a polacca.
Amoroso, in a soft, tender, or amatory style.
Andante, a slow and distinct movement.
Andante cantabile, in a slow, graceful, and singing style.
Andante con moto, in moderate time, but with emotion.
Andantino, a little slower than *andante*.
Anima, soul, mind, feeling.
Animato, animated, spirited, bold.
A poco più lento, a little slower.
A poco più mosso, with a little more briskness or motion.
Appoggiatura, a grace-note, which generally takes half the length of the note it is placed before.
Aria, *air*, a series of single notes forming a tune or melody.
Aria di bravura, an air in a brilliant, energetic, and rapid style.
Aria di cantabile, an air in a smooth, flowing, and finished style.
Arietta, a short air, in a familiar style.
Arioso, in the style of an air.
Arpeggio, *arpeggiato*, or *arpeggiando*, in the harp style, the notes of the chord played in rapid succession.
Assai, very, much, enough; it is generally added to another word to augment the quickness or slowness of a movement; as, *allegro assai*, very quick; *largo assai*, very slow.
Attaca, to go immediately to the succeeding movement.
Attempo ordinario, in moderate or ordinary time.
Ballad, a simple tale, of three or four verses, set to a simple melody.
Ballata, in the style of a dance.
Barcarolles, the songs sung by the Venetian gondoliers, the melody of which is familiar and pleasing.
Bass, or *base*, the lowest part in music.
Ben, well.
Ben marcato, well marked, in a pointed manner.
Bis, twice.
Bollero, an old Spanish dance.
Bravura, bold, animated, and brilliant.
Brillante, in a brilliant style.
Brio, or *con brio*, with spirit and animation.
Cadenza, cadence, an extemporaneous ornament at the close of a song, &c.
Calando, gradually softer and slower.
Cantabile, in a graceful and singing style.
Canto primo, the first treble of a chorus.
Cantata, a vocal composition consisting of recitative and air.
Canzonetta, or *canzonet*, a short song of one, two, or three parts.
Capriccio, a fanciful and wild style of composition.
Cavatina, a short air, without a return to the first part.
Coda, a few bars added to a piece by way of conclusion.
Col basso, with the bass.
Col canto, with the voice or melody.
Con, with; as, *con spirito*, with spirit.
Con affetto, with tenderness.
Con anima, with great expression.
Concerto, a composition with instrumental accompaniments, written to display the particular excellence of one performer.
Con dolcezza, with softness and delicacy.
Con dolore, with pathos and mournful expression.
Con duolo, with a pathetic or mournful expression.
Con espressione, with expression and effect.
Con grazia, with grace and elegance.
Con impeto, with force.
Con molto sentimento, with much feeling or sentiment.
Contralto, a low female voice, or counter-tenor.
Con spirito, with spirit.
Con tenerezza, with tenderness and feeling.
Crescendo, gradually increasing the sound.
Crescendo e incalzando a poco-a-poco, increasing and following by degrees.
Crescendo poi diminuendo, increasing and then diminishing the sound.
Da, for, by, to, from.
Da capo, or *D. C.*, from the beginning.
Decrescendo, gradually diminishing.
Di molto, much, or very.
Divertimento, a composition in a familiar and pleasing style.
Dolce, softly, sweetly.
Dolcemente, gracefully, softly, sweetly.
Dolce ma marcato, soft and tender, yet marked or pointed.
Dolce con gusto, with taste and delicacy.
Dolente, in a painful, suffering, grievous style.
Doloroso, a mournful and affecting style.
Duett, *duetto*, *duo*, a piece of music for two parts, either vocal or instrumental.
Enharmonic, a passage that moves by quarter tones; as, from A flat to G sharp.
Espressivo, with expression.
Falsetto, that part of a man's voice which is above his natural voice, producing a feigned or artificial tone.
Fantasie, a fanciful and extravagant composition.
Fanfare, a military air.
Fieramente, bold and spirited.
Finale, the last movement.
Fine, or *finis*, the end.
Forte, *f.* or *for.*, loud.
Fortement, with vigour and force.
Fortissimo, *ff.*, or very loud.
Forzato, *forzando*, a stress laid on one note.
Forzo, with strength and emphasis of expression.
Fuoco, *con fuoco*, with fire and spirit.
Furioso, or *con furia*, with force and energy.
Fugue, a composition of several parts, which begins with a subject, the other parts of which follow or pursue it.
Gavotta, a dance in common time.
Giusto, exact; *tempo giusto*, in exact time.
Giocoso, in a lively style.
Glee, a vocal composition in three or more parts.
Grave, slow and solemn.
Grazioso, gracefully.
Gusto, taste; *gustoso*, with taste.
Harmony, a combination of three or more sounds, which agree when heard together.
Intermezzo, an interlude between two movements.
Interval, the difference or distance between one note of the scale and another.
Introduzione, an introductory movement.
Larghetto, not quite so slow as *largo*.
Largo, slow, the third degree from slow to quick.
Legato, smooth, gliding from one note to another.
Legatissimo, in the smoothest and most gliding manner.
Leggiero, in a light, free, easy manner.
Lentando, with increasing slowness.
Lento, a slow movement.
L' istesso, the same; as, *l' istesso tempo*, in the same time.
Loco, play the notes as written, used after 8*va alta*.
Ma, but; *allegro ma non troppo*, quick, but not too fast.
Madrigal, a vocal composition in four, five, or six parts, without accompaniment.
Maestoso, in a majestic style.
Majore, major, greater.
Marcato, strong and marked.
Marcatissimo, strong and well marked.
Marziale, in a martial style.
Mazurka, a Polish dance.
Melody, a succession of simple or single sounds agreeable to the ear.
Meno, less; as, *meno forte*, less loud.
Metronome, a musical time-keeper, invented by Maelzel; and used to ascertain the exact time in which any movement is intended to be performed.
Mezzo, or *mezza*, middle, half, moderate; as *mezzo forte*, moderately loud.
Mezzo piano, moderately soft.
Minore, minor, lesser.
Minuet, or *minuetto*, a slow dance in triple time; when introduced into a symphony it is played quick and brilliant.
Miserere, a vocal prayer, or hymn of supplication.
Moderato, a moderate movement; often used adjectively, as, *allegro moderato*, moderately quick.
Moderato ma tutto ben marcato, in moderate time, but all to be well marked.
Modo maggiore, the major mode.
Modo minore, the minor mode.
Molto, very, or much; as, *allegro molto*, very quick.
Mordente, a grace, composed of two notes preceding the principal note.
Mosso, quicker; as, *più mosso*, more animated.
Moto, motion; as *con moto*, with agitation.
Non, not; as *non troppo presto*, not too quick.
Non tanto, not so much.
Notturno, applied to a piece of music composed particularly for the recreation of the evening.
Obligato, a part that is obliged to be played.
Octave, an interval, containing between its extremes twelve semitonic degrees; and denominated an *octave*, because taken diatonically it produces eight different sounds.
Ordinario, usual; as, *tempo ordinario*, in the usual time.
Ottava, an octave; *ottava alta*, or 8*va*, shows the notes are to be played an octave higher than written.
Parte, parte; *colla parte*, with the part.
Passione, passion, or feeling; as, *con passione*, with passion.
Pastorale, in a pastorale or rural style.
Piacere, at pleasure.
Piano, or *pia*, soft.
Pianissimo, or *pp.*, very soft.
Più, more; as, *più piano*, more soft.
Più mosso, with increasing emotion.
Poco, a little; as *poco più piano*, a little softer.
Poco animato, a little more animated.
Poco più, a little more.
Poco a poco, placed before a *crescendo*, show that the sounds must be gradually increased.
Polacca, a Polish dance in $\frac{3}{4}$ time, in which the emphasis is thrown on the first unaccented part of the bar.
Pomposo, grand, dignified.
Portamento, the manner of conducting and sustaining the voice in singing.
Prelude, an extemporaneous performance, or short introductory composition, to prepare the ear for what is to follow.
Presto, quick.
Prestissimo, very quick.
Primo, first; as *tempo primo*, in the original time.
Quartet, *quatuor*, or *quartetto*, a composition for four voices or instruments.
Quintetto, or *quintet*, a composition in five parts.
Rallentando, or *ritardando*, gradually slackening the time.
Recitative, a species of musical declamation, generally not in strict time.
Rinforzando, gradually increasing the sound of several notes.
Requiem, a musical service for the dead.
Risoluto, in a firm determined manner.
Ritardando, retarding, going slower.
Ritenuto, in a delicate smooth style, keeping the notes rather restrained.
Rondo, a piece of music in which the air is often repeated, and
Round, a vocal composition in which the different performers sing the same parts after each other.
Scherzando, in a playful manner.
Scherzo, playful.
Sciolto, in a free but distinct manner.
Sdrucciolato, sliding the finger over the keys.
Segno, a mark, or sign, a repeat.
Segue, it follows; as, *segue choro*, the chorus follows, or the notes follow as before.
Semplice, in a simple style.
Sempre, always; as *sempre piano*, soft throughout.
Sentimento, with feeling and sentiment.
Senza, without;
Septet, *septetto*, or *septuor*, a piece of music in seven parts; each performed by a single voice or instrument.
Serenata, a serenade.
Sestet, *sestetto*, or *sextuor*, a piece for six voices or instruments.
Siciliana, a movement with six or twelve quavers in a bar, rather slow, and in a simple pastoral style.
Signature, the sharps or flats placed at the beginning of the staff, immediately after the clef.
Simile, like; see *segue*.
Sinfonia, a symphony.
Slentando, slackening the time.
Segue, it follows; a word placed at the end of a movement, to announce the immediate succession of some other movement.
Soave, softly, sweetly, tenderly.
Solfeggio, *solfaing*, or *solmization*, singing the notes of the scale to the monosyllables, do, re, mi, fa, sol, la, si.
Smorzando, or *smorzato*, diminishing or smothering the sounds.
Solo, alone; a composition for one voice or instrument.
Sonata, a piece consisting of different movements, with or without accompaniments.
Sostenuto, the notes to which it refers are to be sustained their full length.
Soprano, the treble voice.
Sotto voce, in a soft manner or under tone.
Spiritoso, with spirit and animation.
Staccato, the notes must be played short and distinct.
Stave, or *staff*, the five lines on which the notes are placed.
Studio, a study, or exercise.
Subito, quickly.
Symphony, the introductory and concluding instrumental parts of a song: also an instrumental composition consisting of several movements and designed for a full band.
Syncopation, forming one continued sound by connecting an unaccented note with the following accented one.
Tacet, be silent; as *flauto tacet*, without the flute.
Tempo, time.
Tempo di minuetto, in the time of a minuet.
Tempo di valse, in the time of a waltz.
Tendrement, softly, tenderly.
Tenerezza, tenderness.
Tenuto, to hold the notes their full length.
Terzetto, a piece for three voices or instruments.
Thema, or *tema*, a theme, or subject.
Toccato, a touch or run over the keys; a prelude or composition intended to improve the touch.
Tosto, quick; as *più tosto*, quicker.
Tranquillezza, a calm, tranquil, and smooth style of performance.
Tremolo, tremulous.
Trillo, a shake.
Trio, a composition for three voices or instruments: also the second movement to a minuet.
Tromba, the trumpet.
Troppo, too much; as *allegro ma non troppo*, lively, but not too quick.
Tutti, all the parts together.
Un, a; as *un poco*, a little.
Un poco ritenuto, gentle, and rather restrained.
Valce, or *valse*, a waltz.
Variazioni, variations.
Veloce, with rapidity; sometimes used to signify that a particular passage is to be played as quick as possible.
Vigoroso, in a bold, energetic style.
Vivace, lively.
Vivacetto, rather lively.
Vivo, cheerful, spirited.
Voce, the voice.
Voce di testa, head voice; see *falsetto*.
Voce di petto, chest voice, the natural compass of the voice.
Volata, a rapid flight of notes.
Volta, time; as *volta prima*, the first time; *volta secunda*, the second time.
Volti, turn over; *volti subito*, turn over quickly.

ABBREVIATIONS USED IN MUSIC.

Accel.	Accelerando.
Ad lib.	Ad libitum.
Ado.	Adagio.
Allto.	Allegretto.
Allo.	Allegro.
Arp.	Arpeggio.
Calo.	Calando.
Con esp.	Con espressione.
Cres.	Crescendo.
D. C.	Da capo.
Dim.	Diminuendo.
Dol.	Dolce.
Espres.	Espressivo.
For., f.	Forte.
F. F.	Fortissimo.
Forz., or fz.	Forzando.
F. P.	Forte piano.
Lego.	Legato.
M. M.	Maelzel's metronome.
Mez.	Mezzo.
M. V.	Mezzo voce.
Mez. fo., or m. f.	Mezzo forte.
P., or pia.	Piano.
P. P., or pmo.	Pianissimo.
Ped.	Pedal.
Rallo.	Rallentando.
Rinf.	Rinforzando.
Ritar.	Ritardando.
Scherz.	Scherzando.
Seg.	Segue.
Semp.	Sempre.
Sfor., or sf.	Sforzando.
Smorz.	Smorzando.
Sos.	Sostenuto.
S. V.	Sotto voce.
Stac.	Staccato.
Ten.	Tenuto.
Tr.	Trillo.
Var.	Variazione.
V. S.	Volti subito.

B. OF E.
CANCELLED
OCT. 1914

SIXTH EDITION.

MAY'S
Instructions for the
SPANISH GUITAR.

Ent. at Sta. Hall. Price 5/-

London, Published by J. WILLIS, Royal Musical Repository, 119, New Bond Street.

rcma16543
D 2650/8

INSTRUCTIONS for the SPANISH GUITAR.

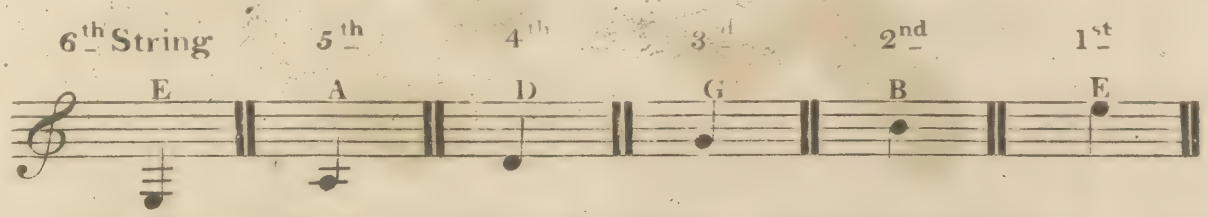
Method of holding the Guitar.

The Guitar should be held in a reclining position with the head of the Instrument elevated and horizontal with the left Shoulder, For the convenience of standing a Ribbond may be affix'd to each end of the Instrument and slung over the left Shoulder which affords freedom to the Hands.

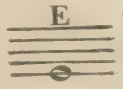
Place the left Hand with the Thumb behind the first Fret, The first finger to press the String, between the Nut and first Fret, The second finger between the 2nd and 3rd Fret, The third finger between the 3rd and 4th Fret,

Place the right Hand between the Bridge and Rosette, The litle finger resting on the Instrument, The Thumb resting on the sixth String, with the three fingers on the three first Strings, but the position of both Hands principally depends on the passage, ...

NAMES OF THE SIX STRINGS OPEN____



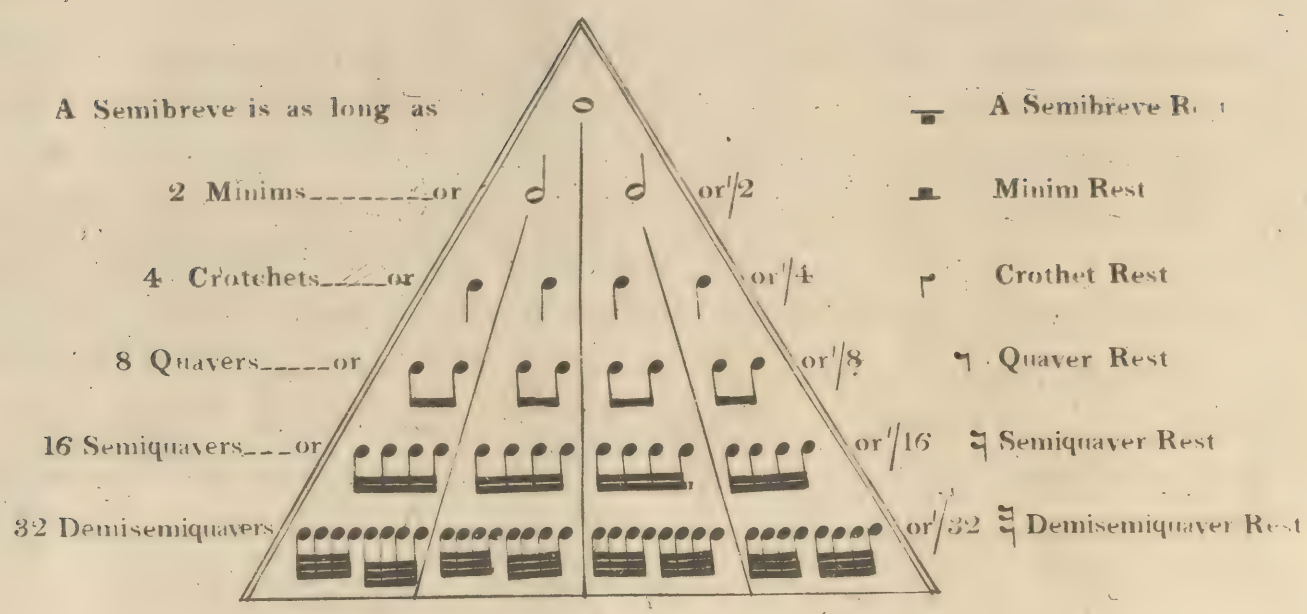
DIRECTIONS FOR TUNING.

Tune the first String open to E, The Instrument in reality sounding an Octave below the Notes written, You sound  on the Piano Forte or any other Instrument. The first String being tun'd put your finger on the 5th Fret of the second String which must sound in unison with the first, Then put your finger on the 4th Fret of the 3rd String and when tun'd in unison with the 2nd put your finger on the 5th Fret of the 4th String and when in unison with the 3rd put your finger on the 5th Fret of the 5th String and when in unison with the 4th put your finger on the 5th Fret of the sixth String which must sound in unison with the fifth, Or tune the last String a double Octave below the first.

The Strings being all tun'd at the 5th Fret except the third, which is tun'd at the 4th

ROYAL MUSICAL 29 REPOSITORY.

ON TIME



A Dot increases a Note 𝅗𝅥. or Rest 𝄽. half it's length.

When C is mark'd at the begining of a Stave you count 4 Crotchets or 8 Quavers in each Bar

When $\frac{2}{4}$ ----------Count 2 Crotchets or 4 Quavers

When $\frac{3}{4}$ ----------Count 3 Crotchets or 6 Quavers

When $\frac{6}{8}$ ----------Count 2 dotted Crotchets or 6 Quavers by 3 & 3

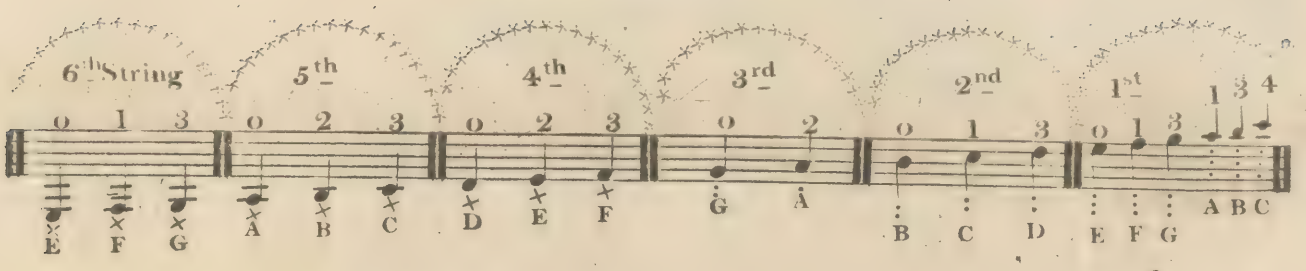
Sharps Flats and Naturals.

A Sharp ♯ raises the Note a Semitone, A Flat ♭ lowers it a Semitone, A Natural ♮ brings it back to it's original Sound, A Sharp placed at the begining of the Stave on the fifth line denotes that all F^{s} are to be play'd Sharp unless contradicted.

The same is to be observ'd respecting other Sharps or Flats.

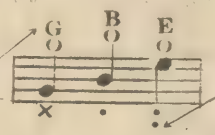
ROYAL MUSICAL 29 REPOSITORY

The Gamut.

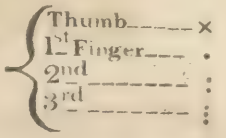


Example of fingering with the Right Hand for the following Exercise_____

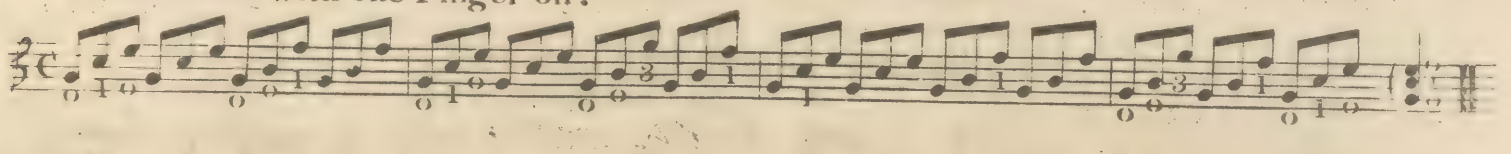
The fingering for the Left Hand is mark'd above_____



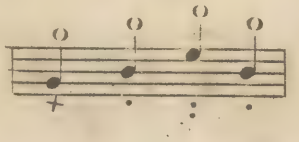
The fingering for the Right Hand is mark'd below_ _Viz_ _



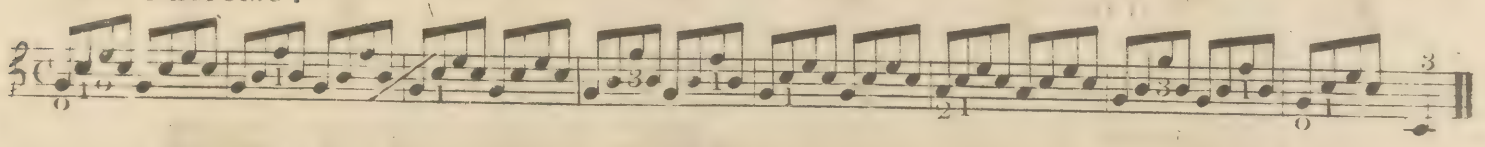
1st Exercise with one Finger on.



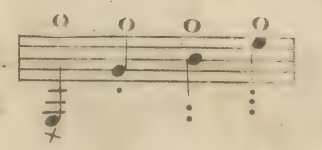
Example of fingering with the Right Hand for the following Lesson. _



2nd Exercise.

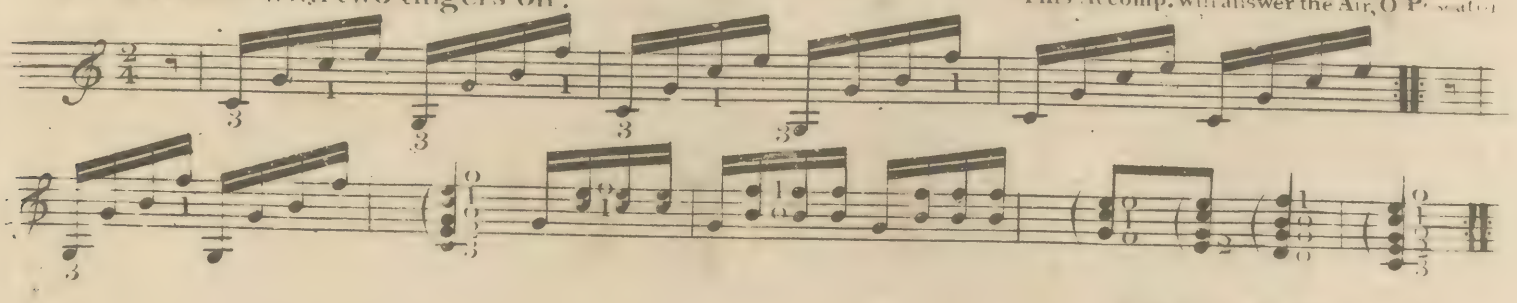


Example of fingering with the Right Hand for the following Lesson. _

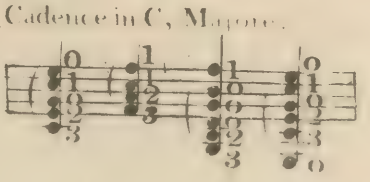


3rd Exercise with two fingers on.

This Accompt will answer the Air, O'P-

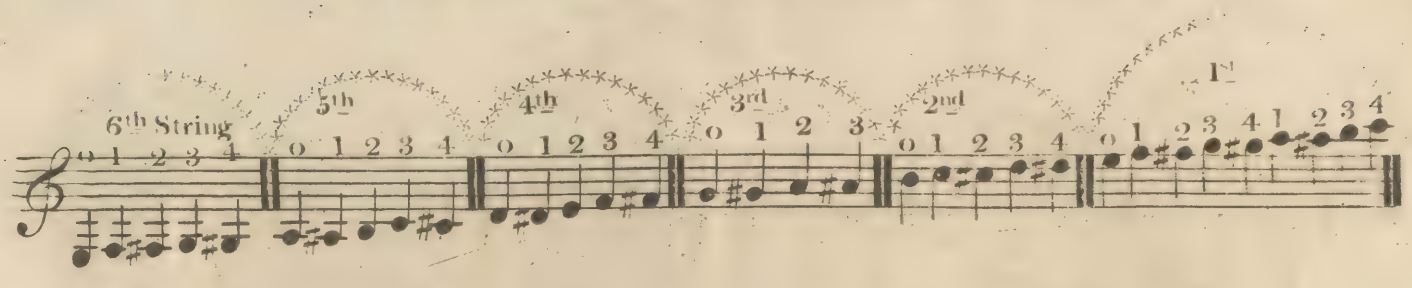


Cadence in C, Major.



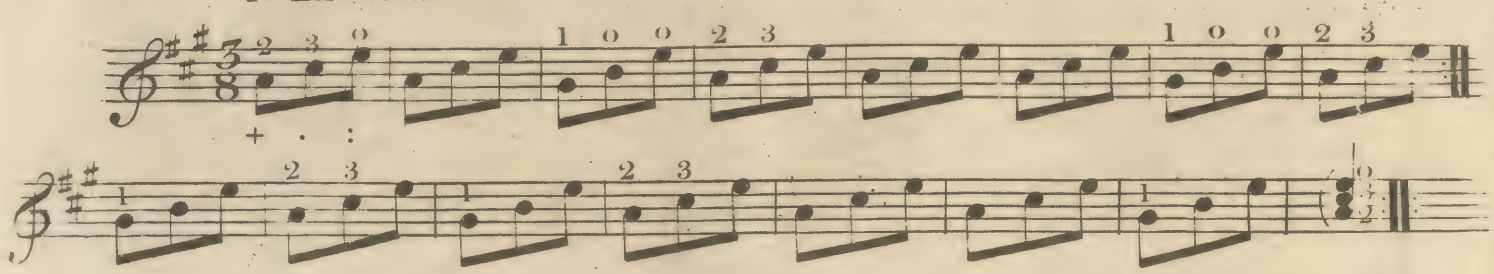
ROYAL MUSICAL 29 REPOSITORY.

A Scale of Semitones ascending by Sharps

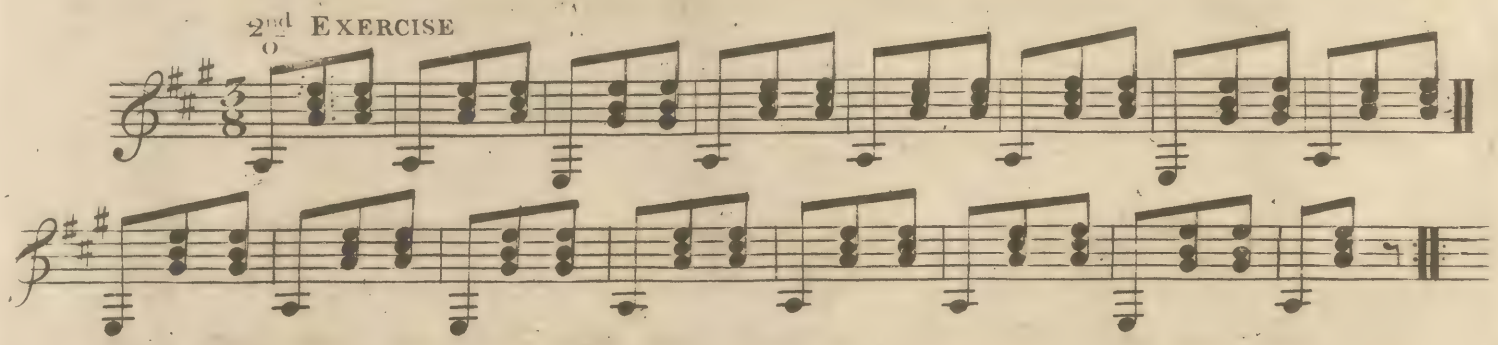


The Key of A ♯♯♯ is here introduced being the most simple on the Guitar.

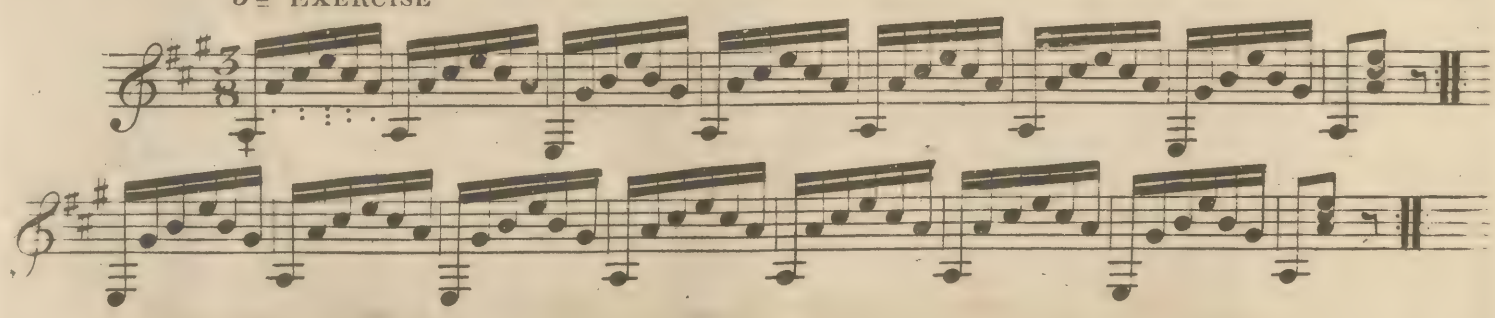
1st EXERCISE



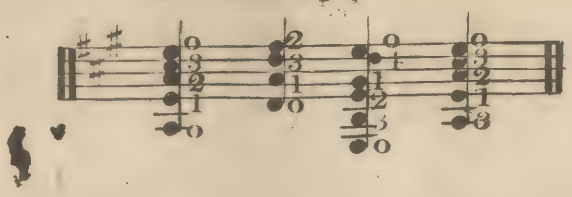
2nd EXERCISE



3rd EXERCISE



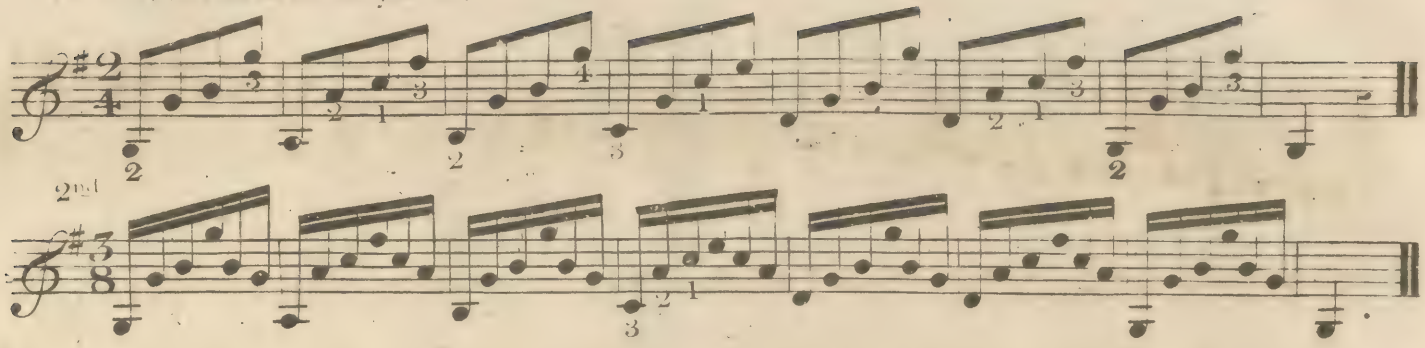
Cadence in A ♯♯♯.



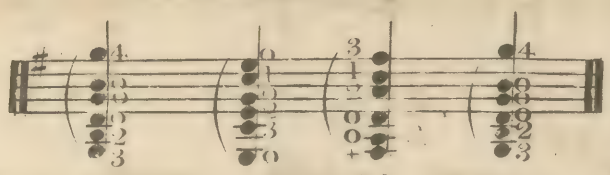
The above Exercise's will answer as Accompt to the Suabian, Tyrolese, Hungarian and Silesian Airs.

ROYAL MUSICAL 29 REPOSITORY.

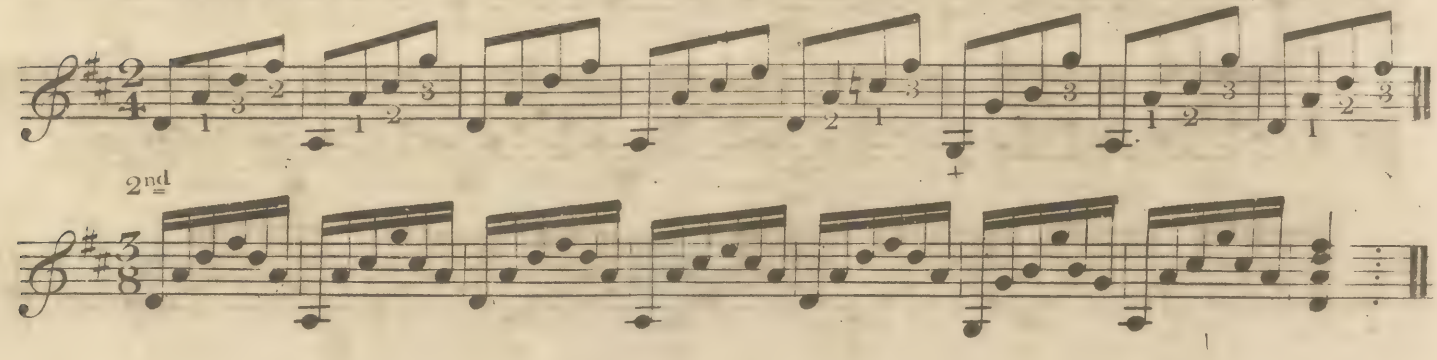
1st EXERCISE in the Key of G.



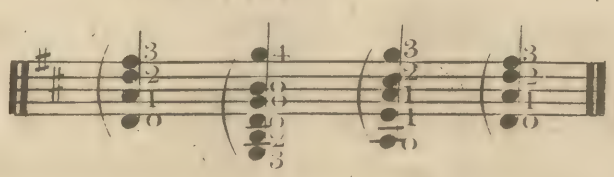
Cadence in G.



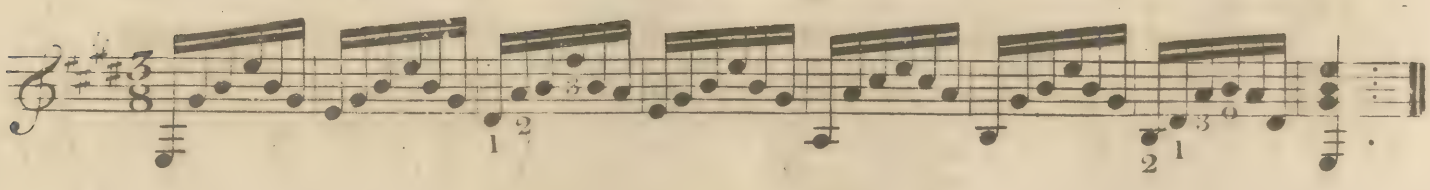
1st EXERCISE in D ♯♯.



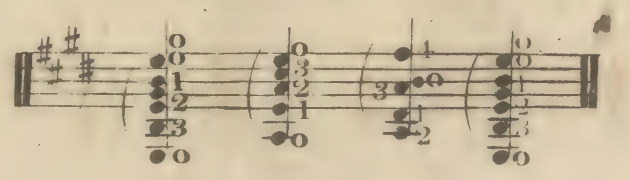
Cadence in D =



EXERCISE in E ♯♯♯.

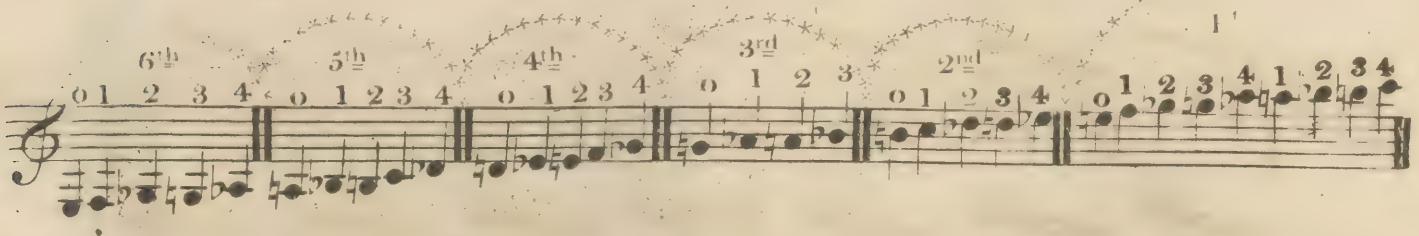


Cadence in E =



ROYAL-MUSICAL
29
REPOSITORY

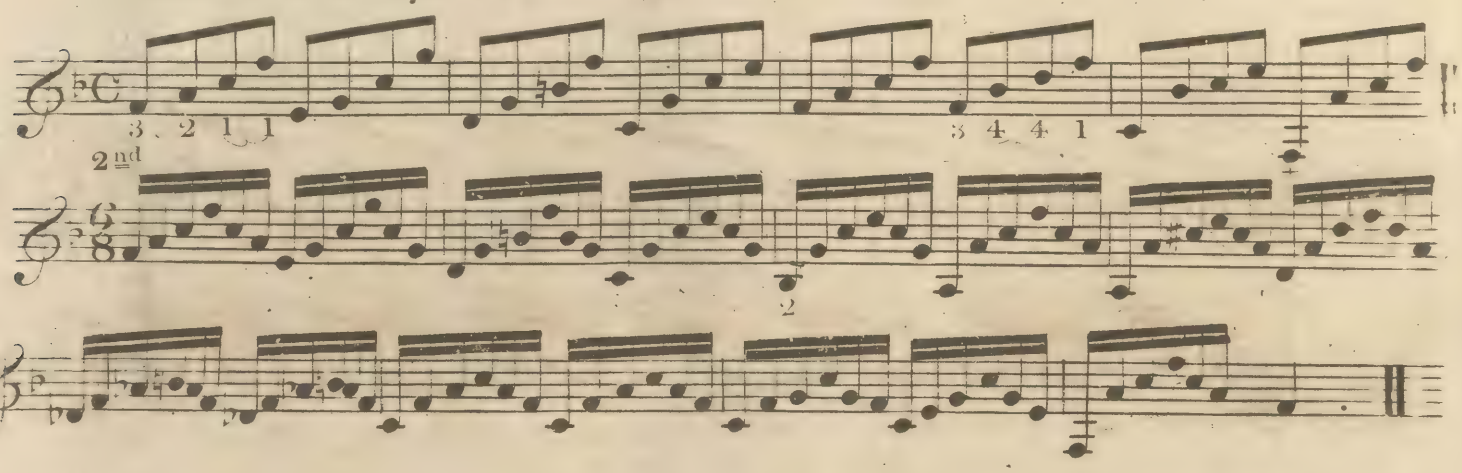
A Scale of semitones Ascending by Flats and Naturals



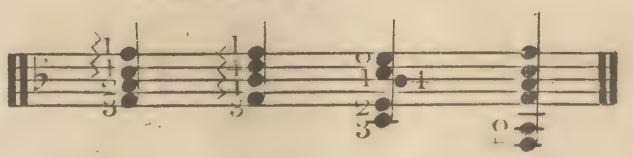
On imperfect Instruments the following Notes though differently written have the same sound.

EXAMPLE.

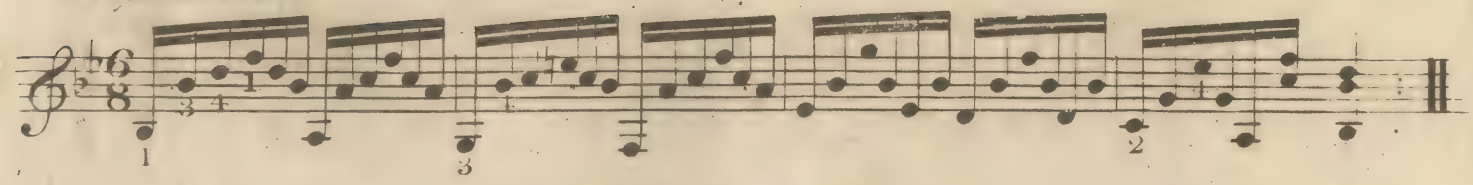
1st EXERCISE in the Key of F ♭



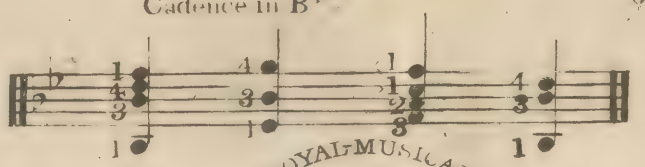
Cadence in F ♭



EXERCISE in B ♭♭

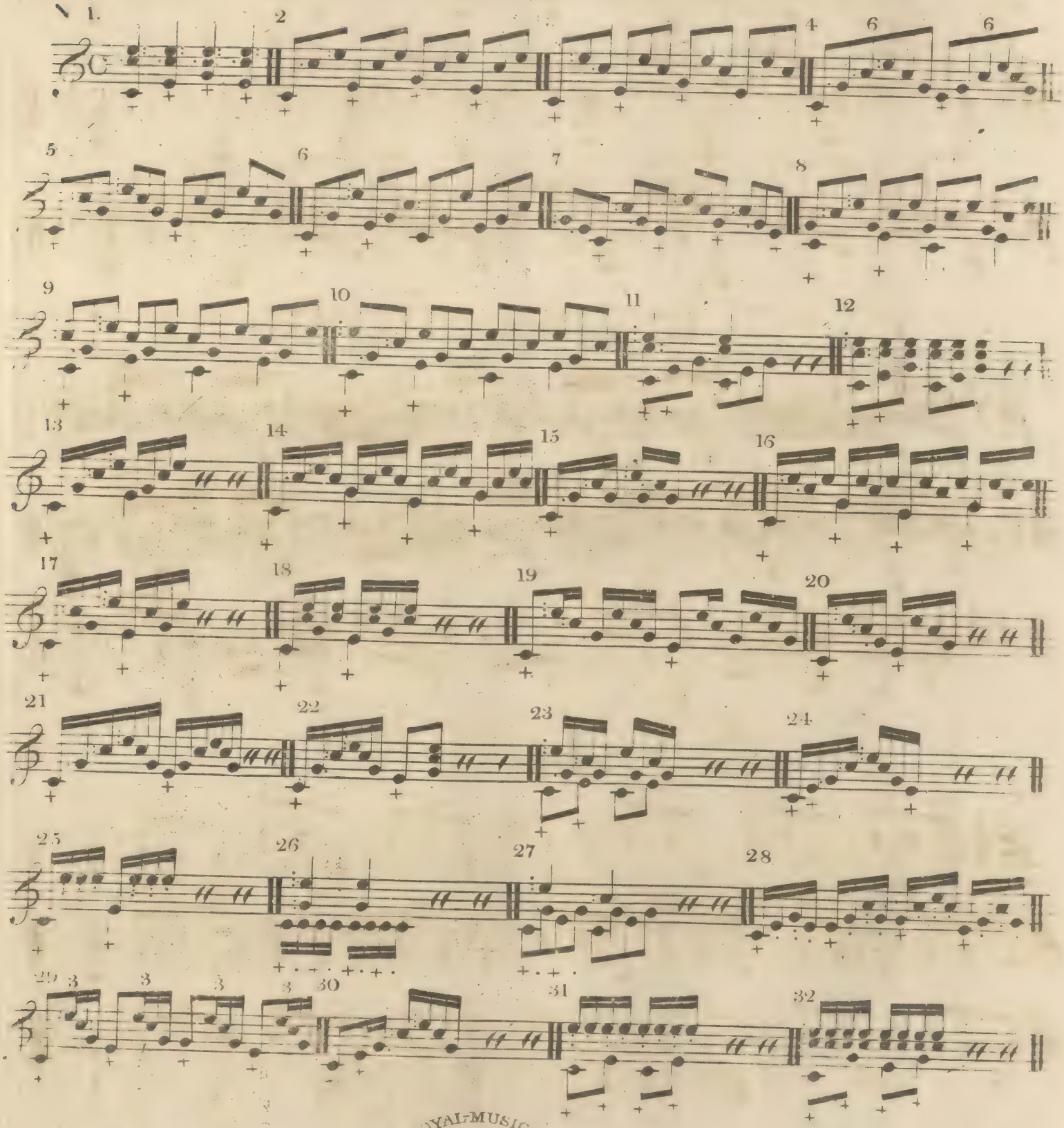


Cadence in B ♭♭



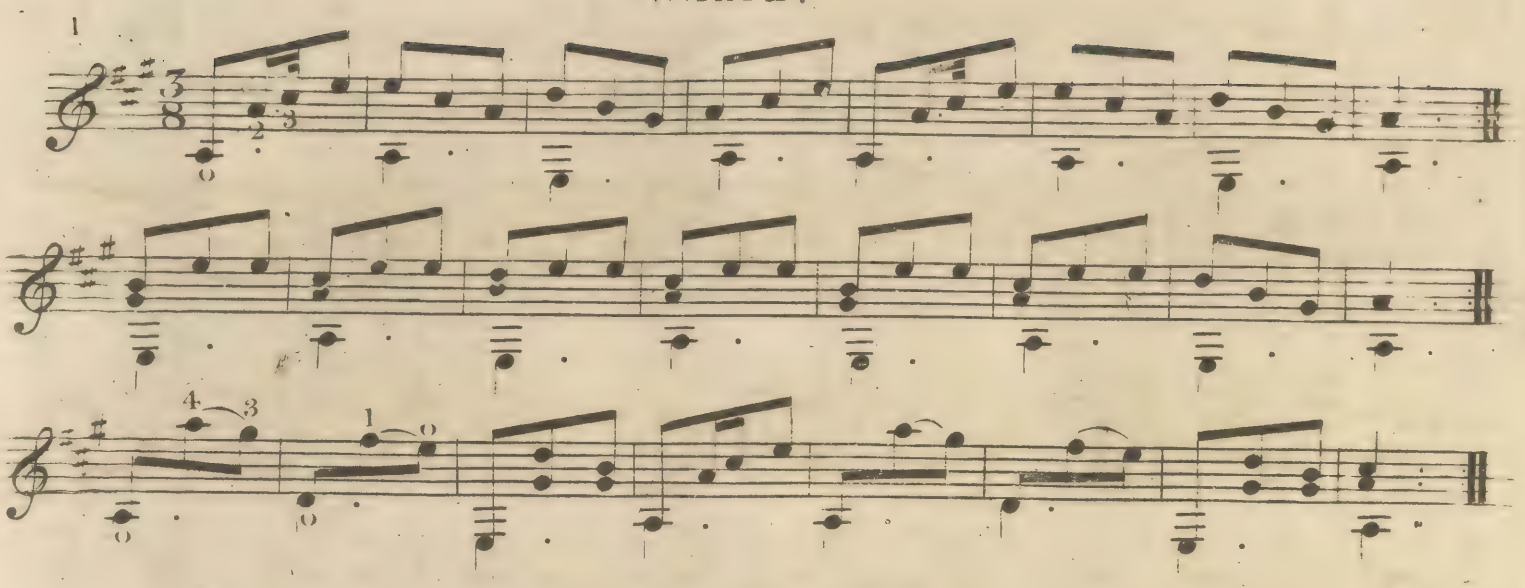
ROYAL MUSICAL
29
REPOSITORY

Examples of different Styles of Accompanying .---------

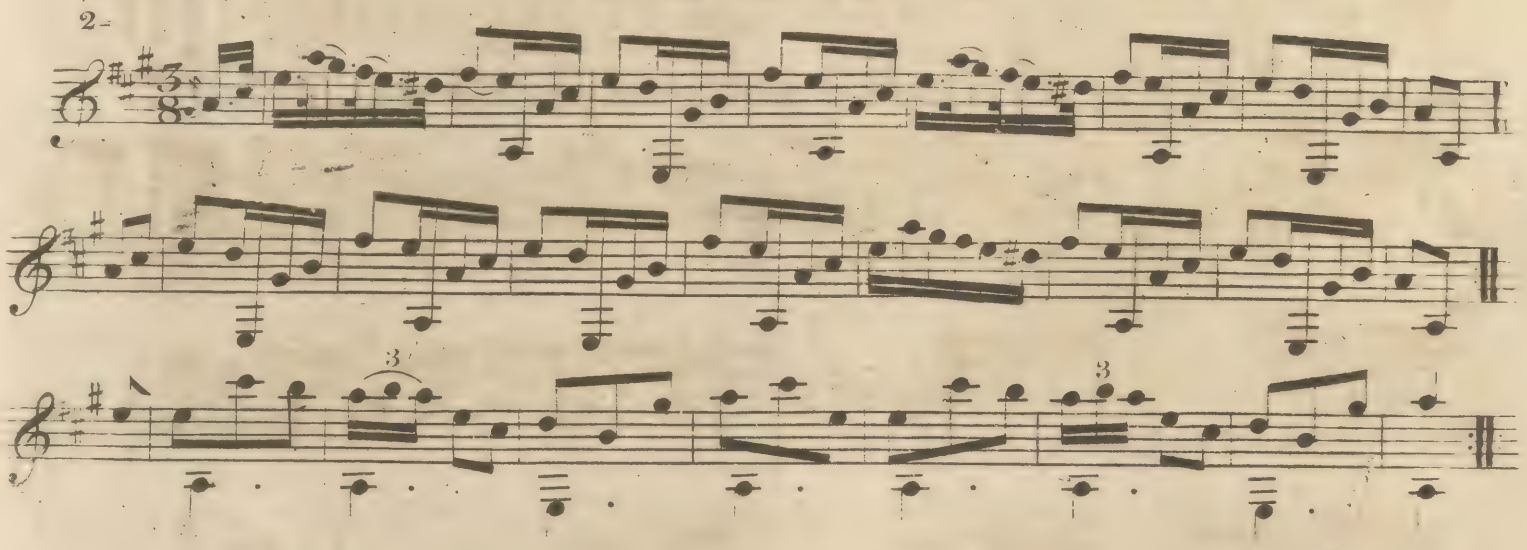


ROYAL MUSICAL
29
REPOSITORY

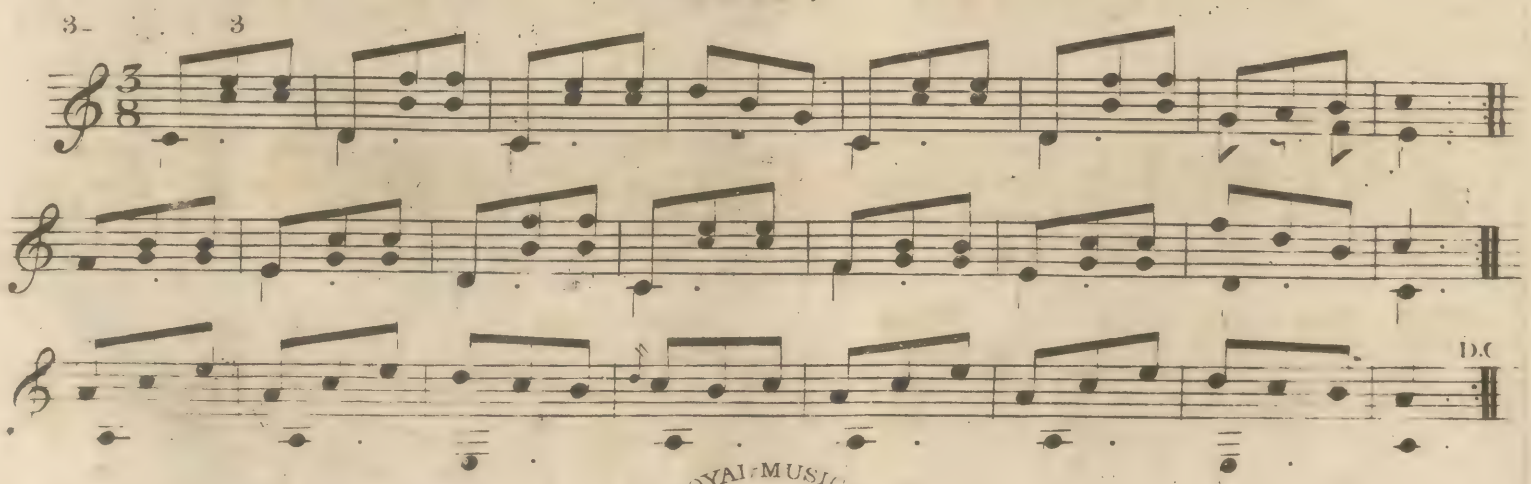
WALTZ.



SPANISH WALTZ.



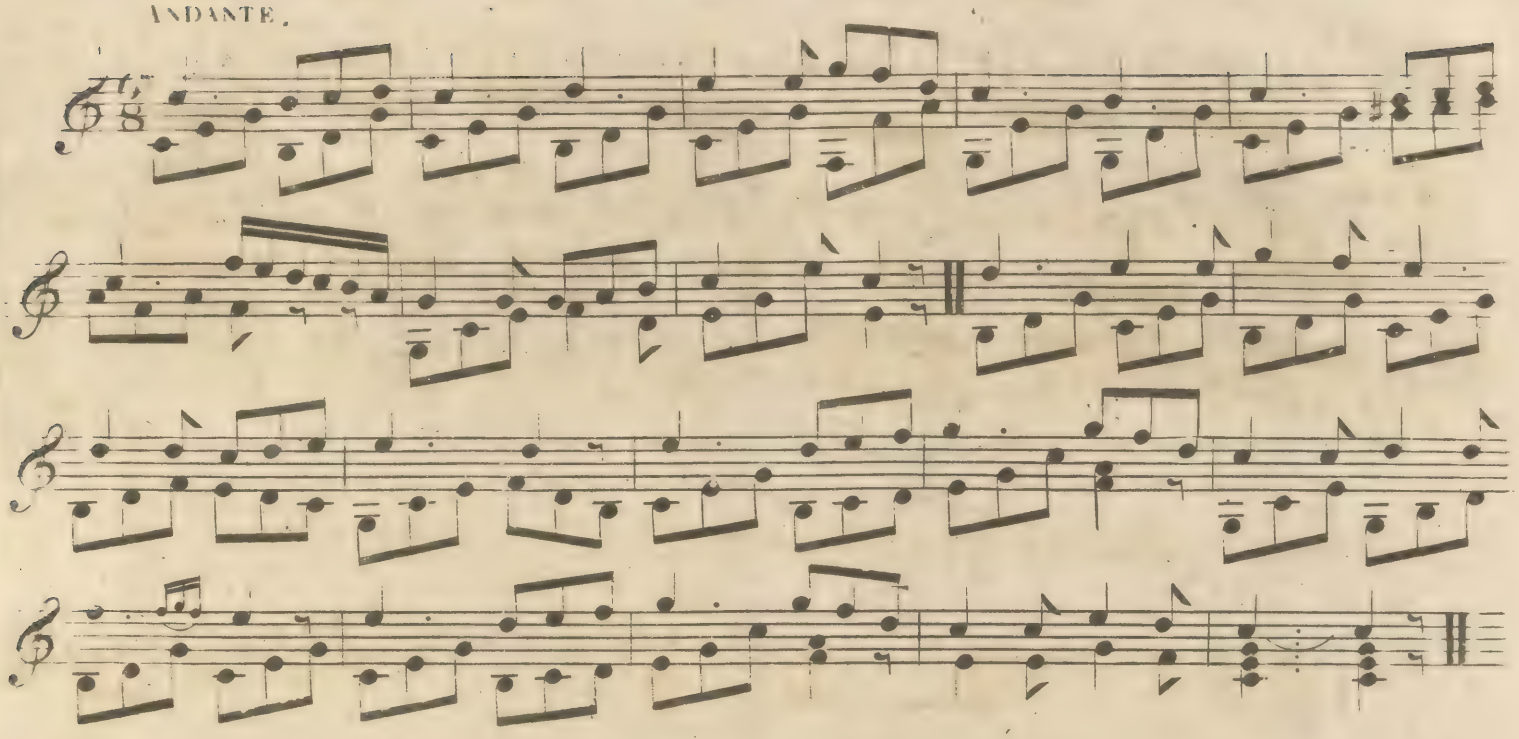
WALTZ.



ROYAL MUSICAL 29 REPOSITORY

WATERS OF ELLE'.

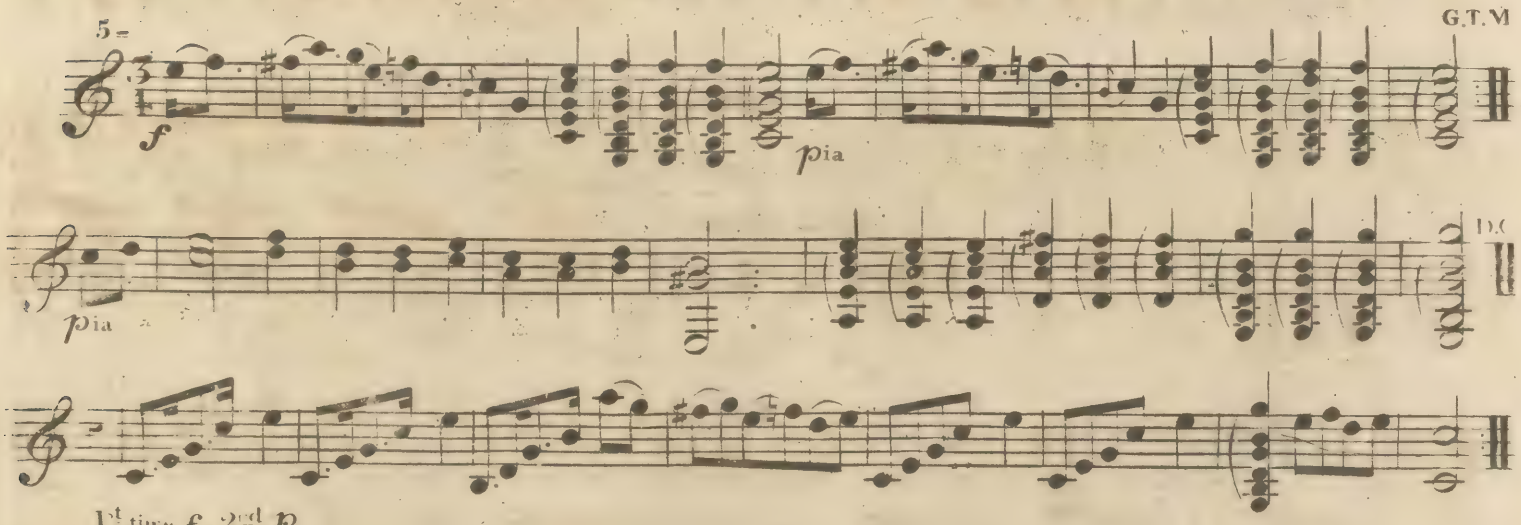
ANDANTE.



THE GUITAR WALTZ.

5=

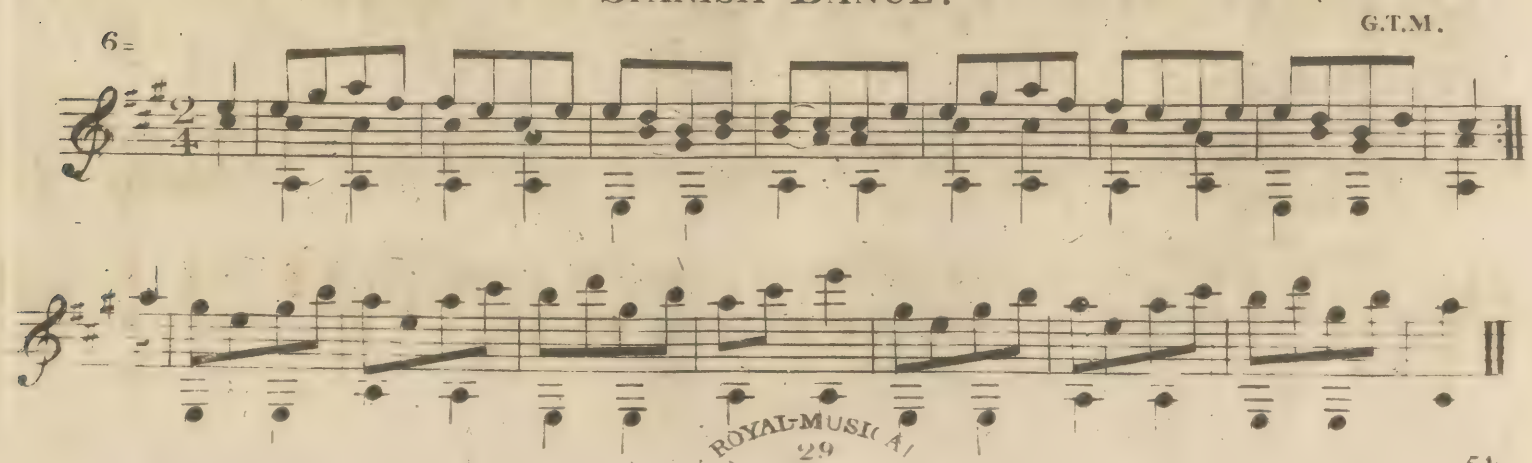
G.T.M



SPANISH DANCE.

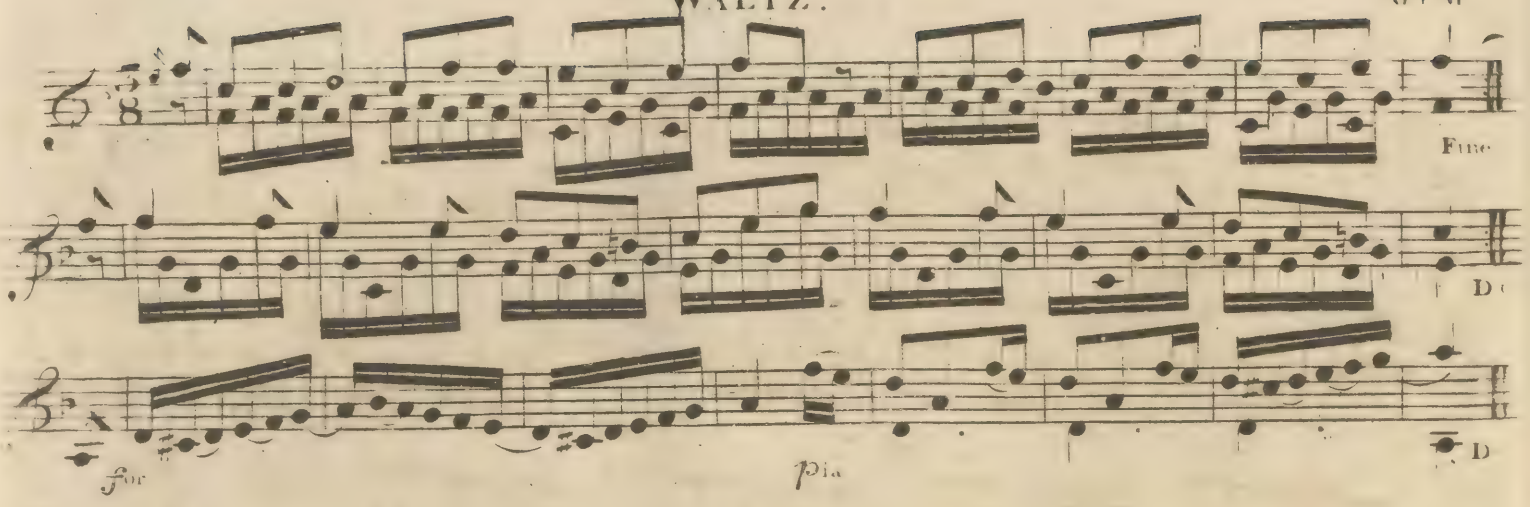
6=

G.T.M.

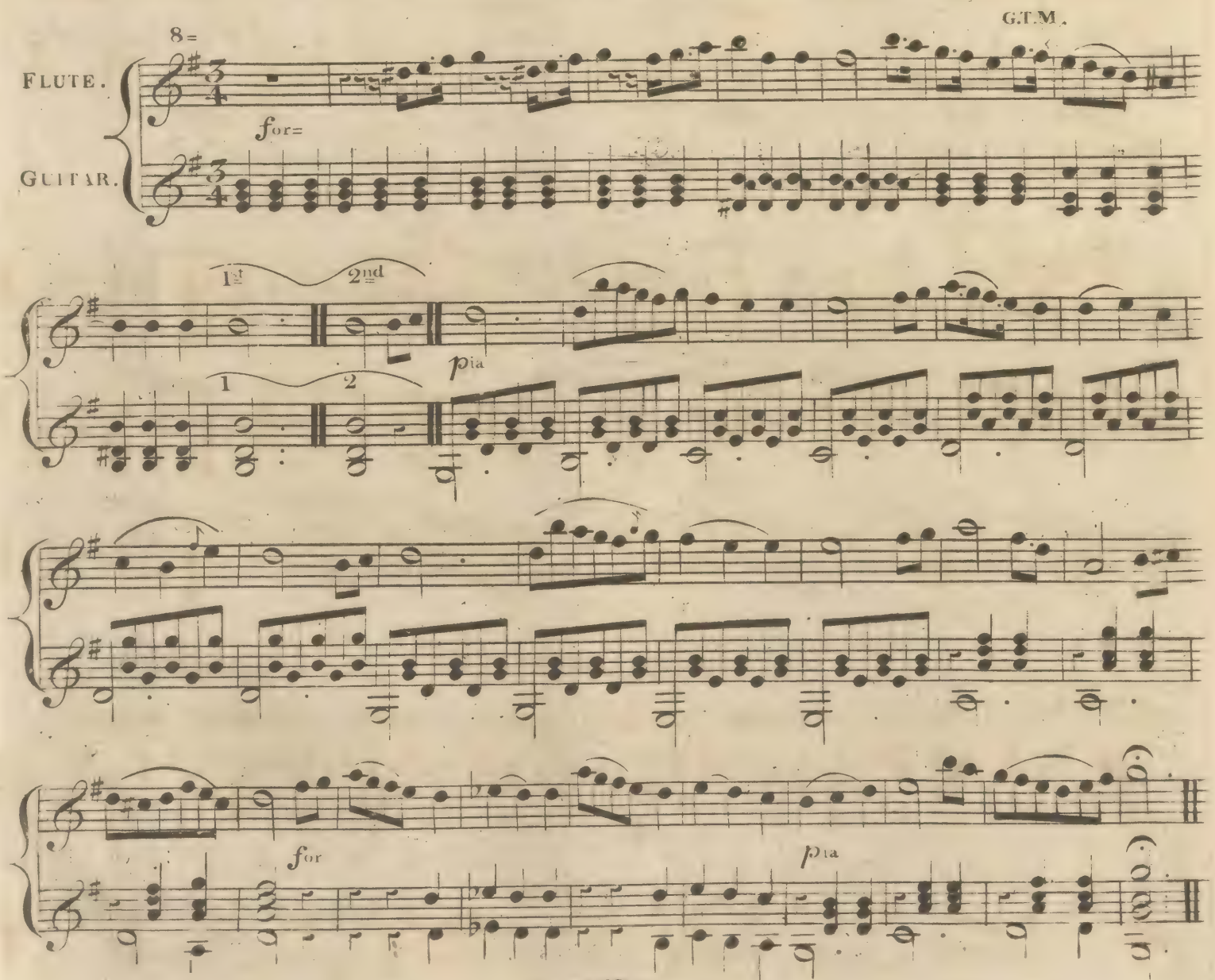


ROYAL-MUSIC A/
29

WALTZ.



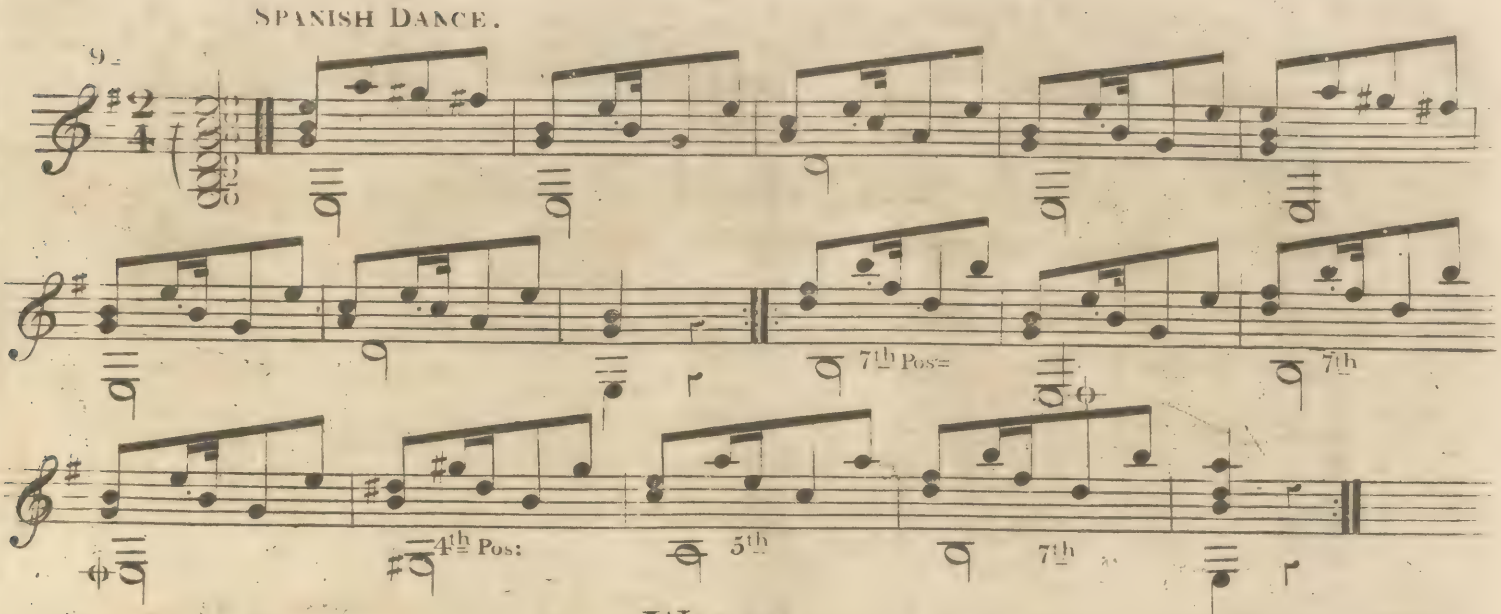
WALTZ ARANGED FOR FLUTE AND GUITAR.



ROYAL MUSICAL REPOSITORY 29

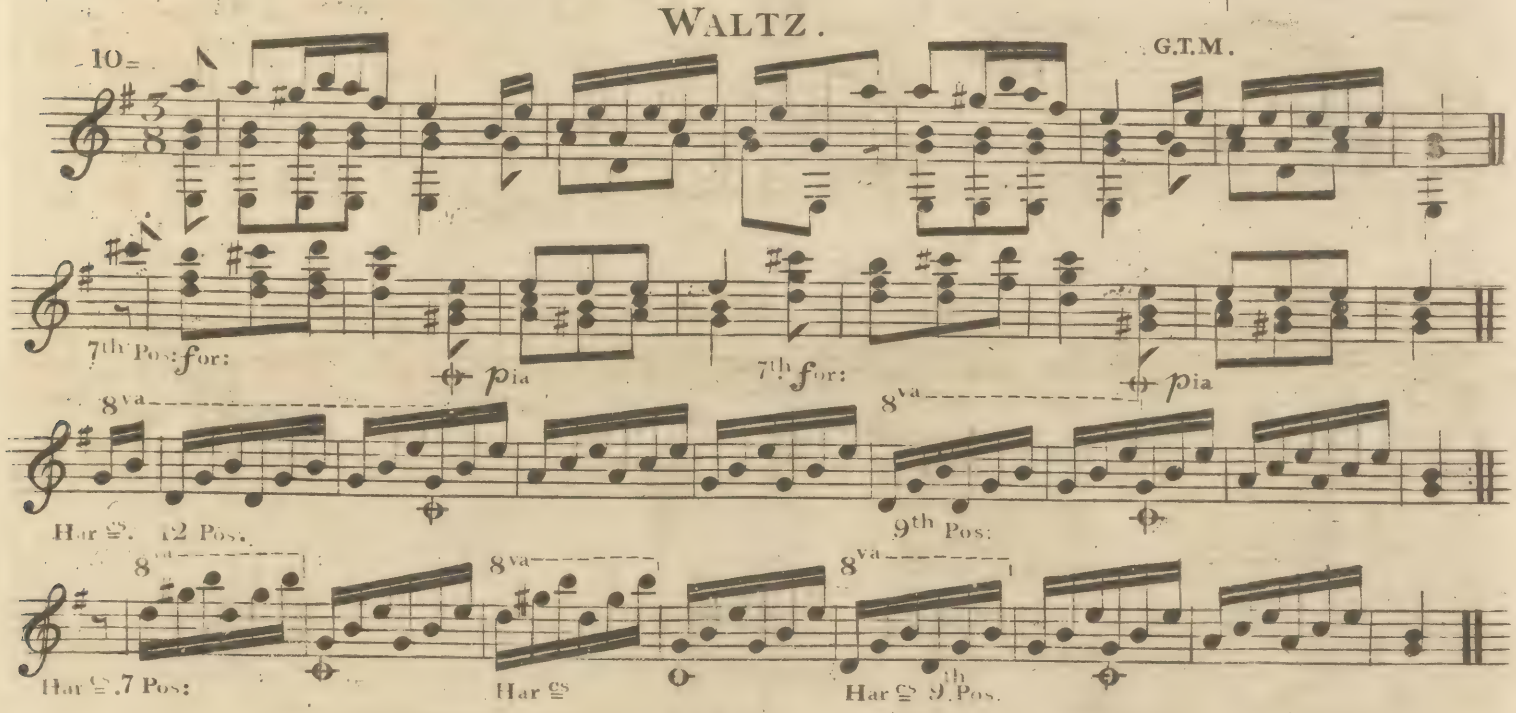
The two following Airs are play'd by tuning up the 6th string to G. and the 1st down to D.

SPANISH DANCE.

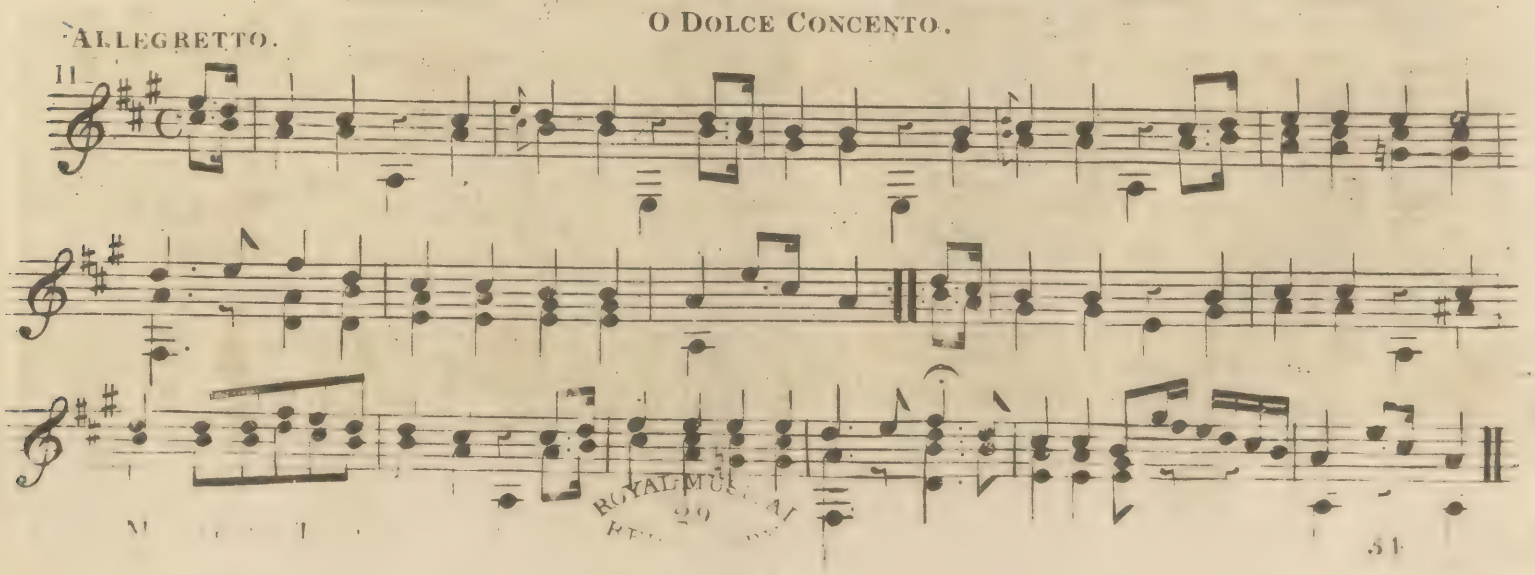


WALTZ.

G.T.M.



O DOLCE CONCENTO.



ROYAL MUSICAL

FAVORITE GUITAR WALTZ.

G. T. May.

Scherzando.

Tempo di Valse.

ff

Fine.

con forza

harm:

f

harm:

dolce

f

harm:

dolce

f

fz

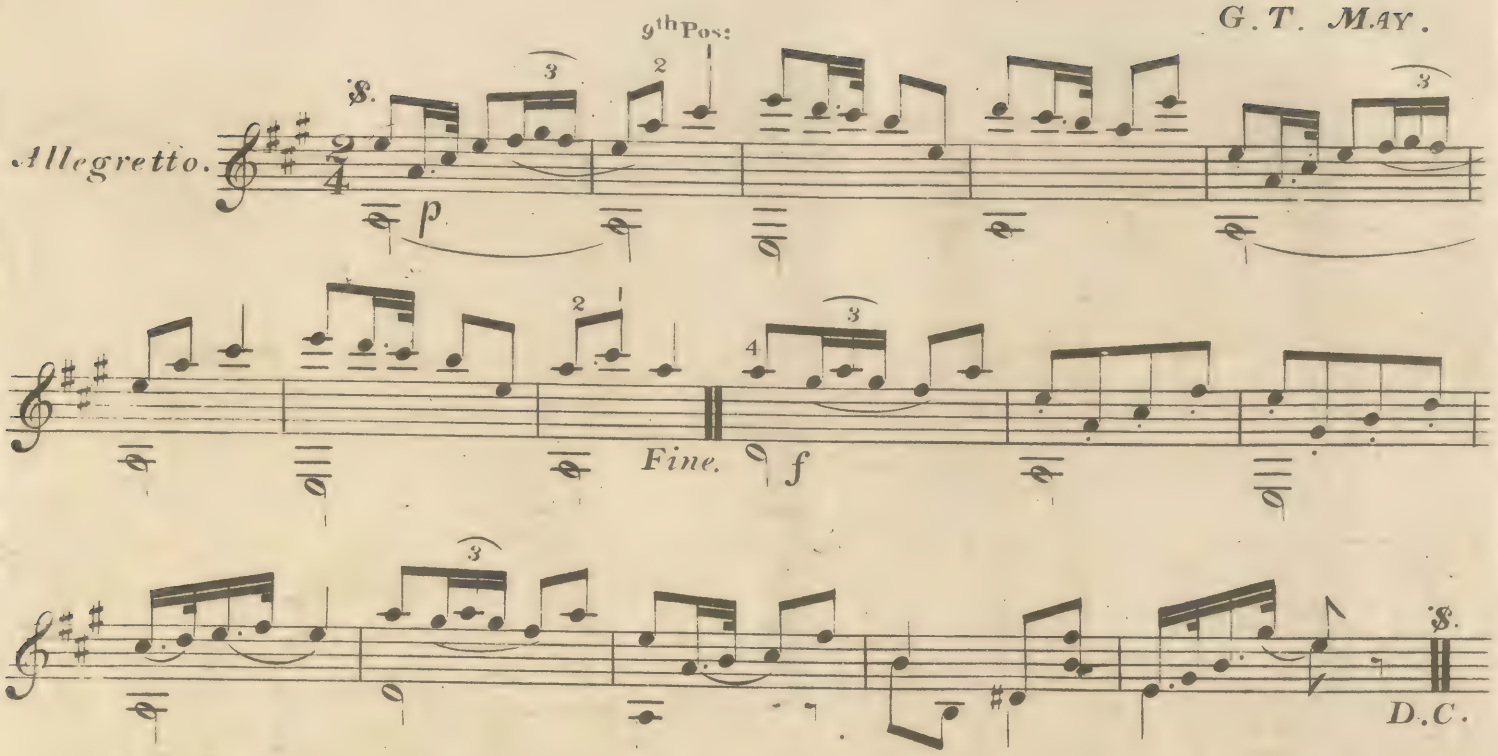
D.S.

D.C.

ROYAL MUSICAL 29 REPOSITORY.

QUADRILLE.

G. T. MAY.



ROYAL MUSICAL
29
REPOSITORY.

THE D'ALBERTI WALTZ. and Variations by G. T. May.

Tempo di Valse.

gliss: harm: 12th fret

gliss: harm:

Var: 1.

lusing:

Andante Pastorale.

Var: 2.

harm:

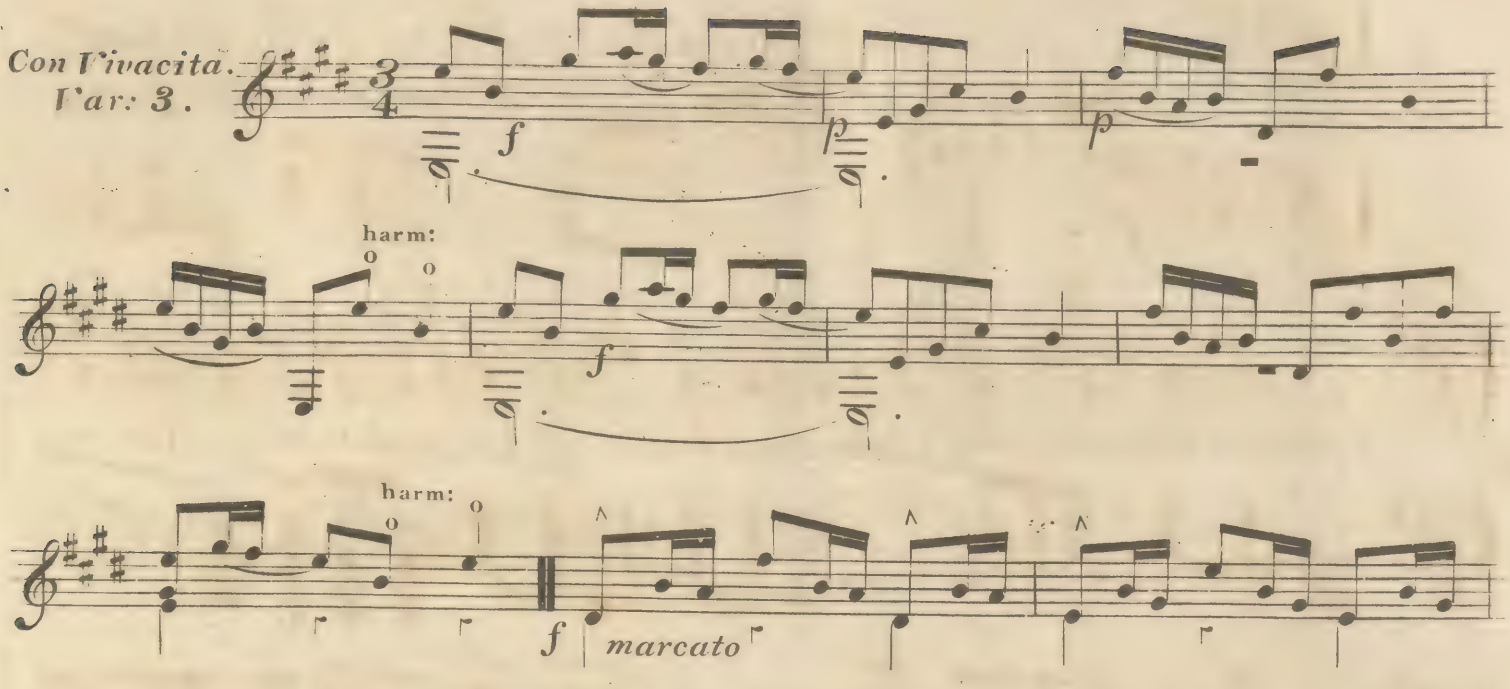
esp: 4th Pos:

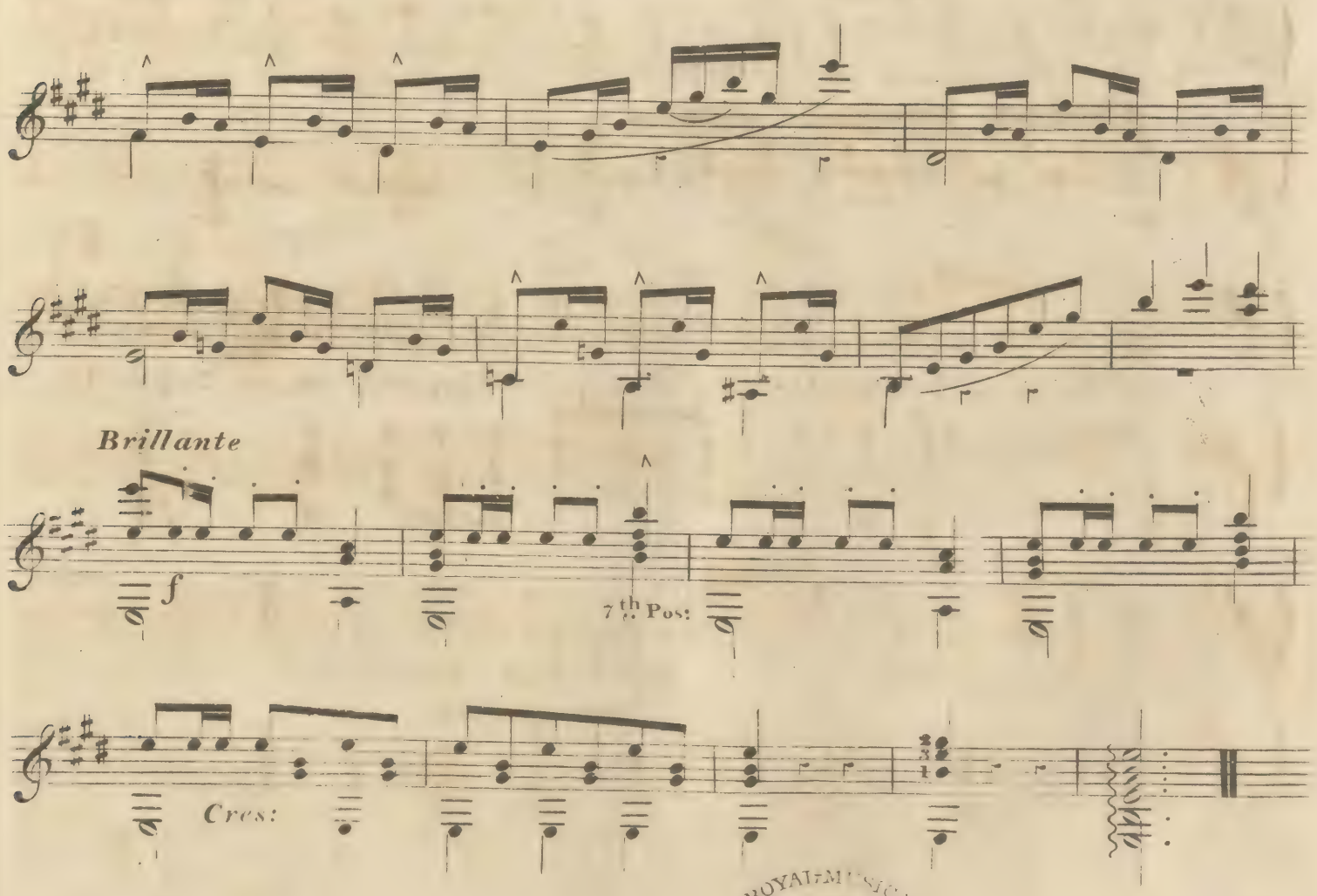
Gliss: esp. esp.

ROYAL MUSICAL 29 REPOSITORY

POLONAISE.

Con Vivacita.
Var: 3.





ROYAL MUSICAL
29
REPOSITORY

The Words of this Ballad, (by T. H. Bayly Esqr.) are here introduced by permission of the Proprietors (Messrs Monro & May,) who first published them with the original Music

THE DARK EYED BRUNETTE.

Composed by M^r. Charles Edward Horn.

The Music by G. T. MAY.

Andantino Espressivo.

gliss

Re_member at Florence the

esp: *p*

dark-eyed Brunette, With her Song and Guitar and her ringlets of jet How she

danc'd to the measure of I_ta_ly's lay And changing it ev_er_ Now

a piacere *a tempo*

pensive . . . . . now gay Oh! rove where you will you must ne_ver forget The

dolce

Flo_ren_tine beauty the dark eyed Bru_nette.

2

When I build my love bower I'll build it at home
From Englands fair daughters I wish not to roam
For all that I've seen far away o'er the sea
Endears the pure rose of my lov'd home to me
Yet still 'twere ingratitude quite to forget
The Florentine beauty the dark eyed Brunette

ROYAL MUSICAL 29 REPOSITORY

N'EL COR PIU NON MI SENTO. Variations by G. T. May.

Andantino.

dolce

harm:

harm:

f

pp

esp:

esp:

Scherzando
Var: I.

p

cres:

gliss.

gliss

esp:

esp:

f

gliss

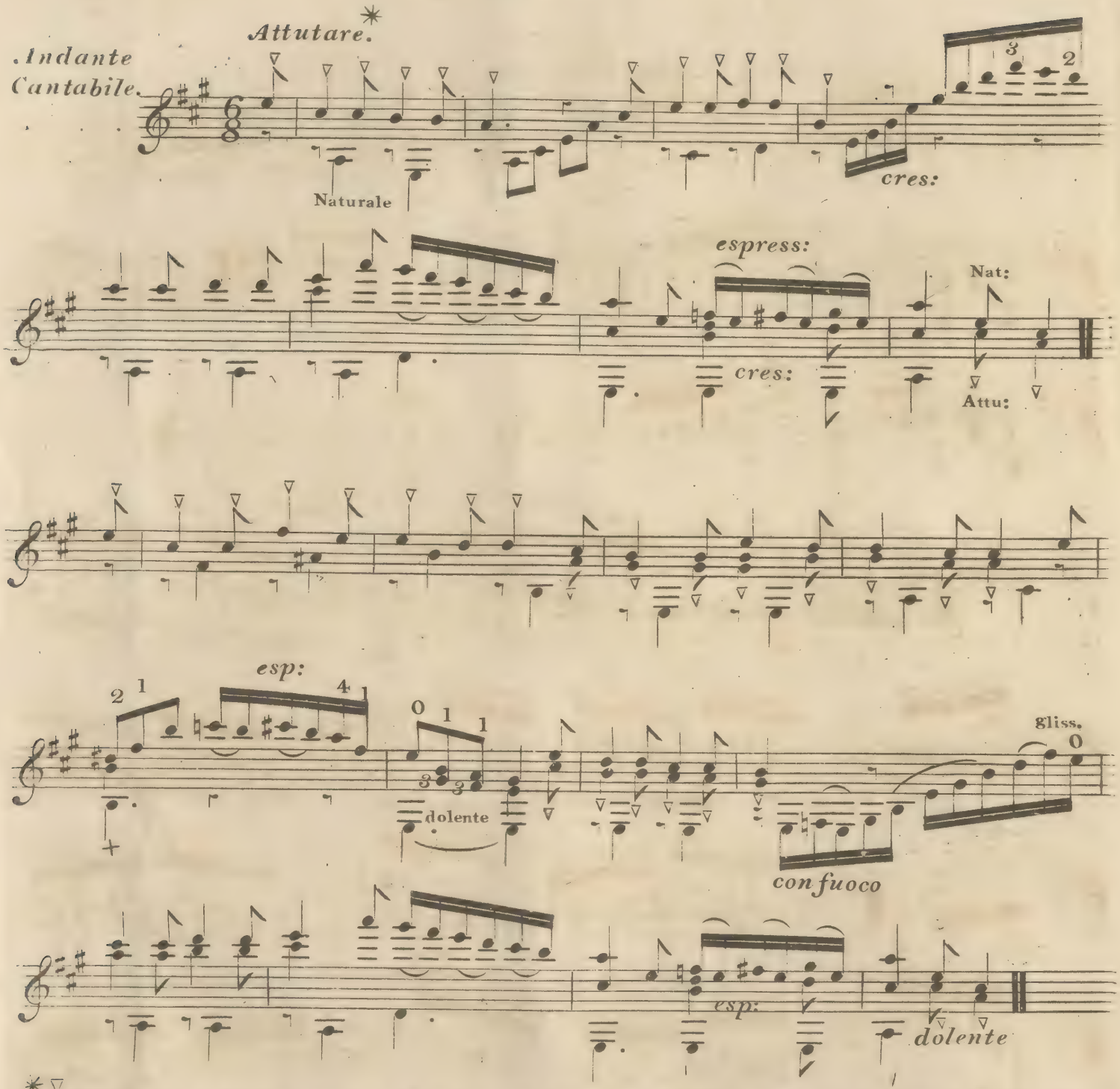
p

cres:

f

ROYAL MUSICAL
29

VARIATION SECOND.



✳ ▽ *Attutare.* a peculiar method of performing harmonics by the thumb and 1st finger of the right hand — the thumb producing the etouffe effect while the note itself is struck at the same time by the first finger — This method of forming harmonics on the Guitar so simple and peculiar in its mechanical structure accompanied with such a sweet and exquisite purity of tone is the discovery of the Author of this Fantasia — It is to be observed also that the whole Chromatic Scale may be performed in Harmonics in conjunction with the left hand.

YALE MUSICAL 29 REPOSITORY.

VARIATION THIRD.

Allegro Risoluto.

f

con fuoco

gliss

p

Marcato.

gliss

Marcato

harm:

esp:

ben marcato

p

cres:

f

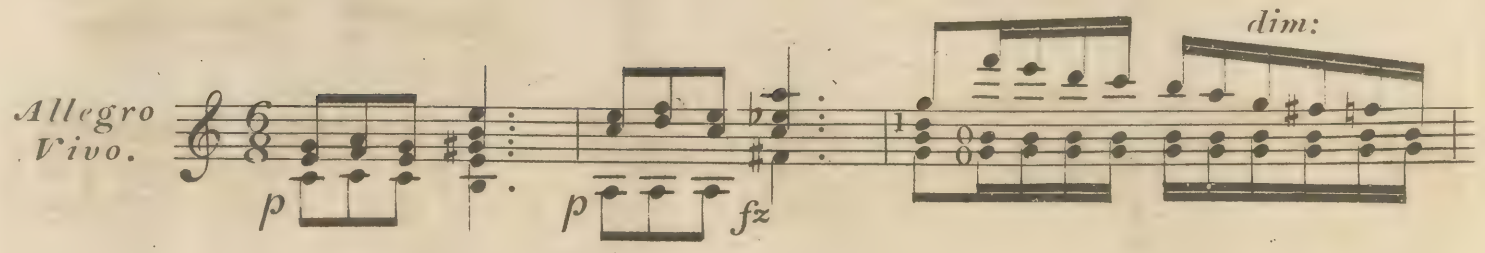
cres:

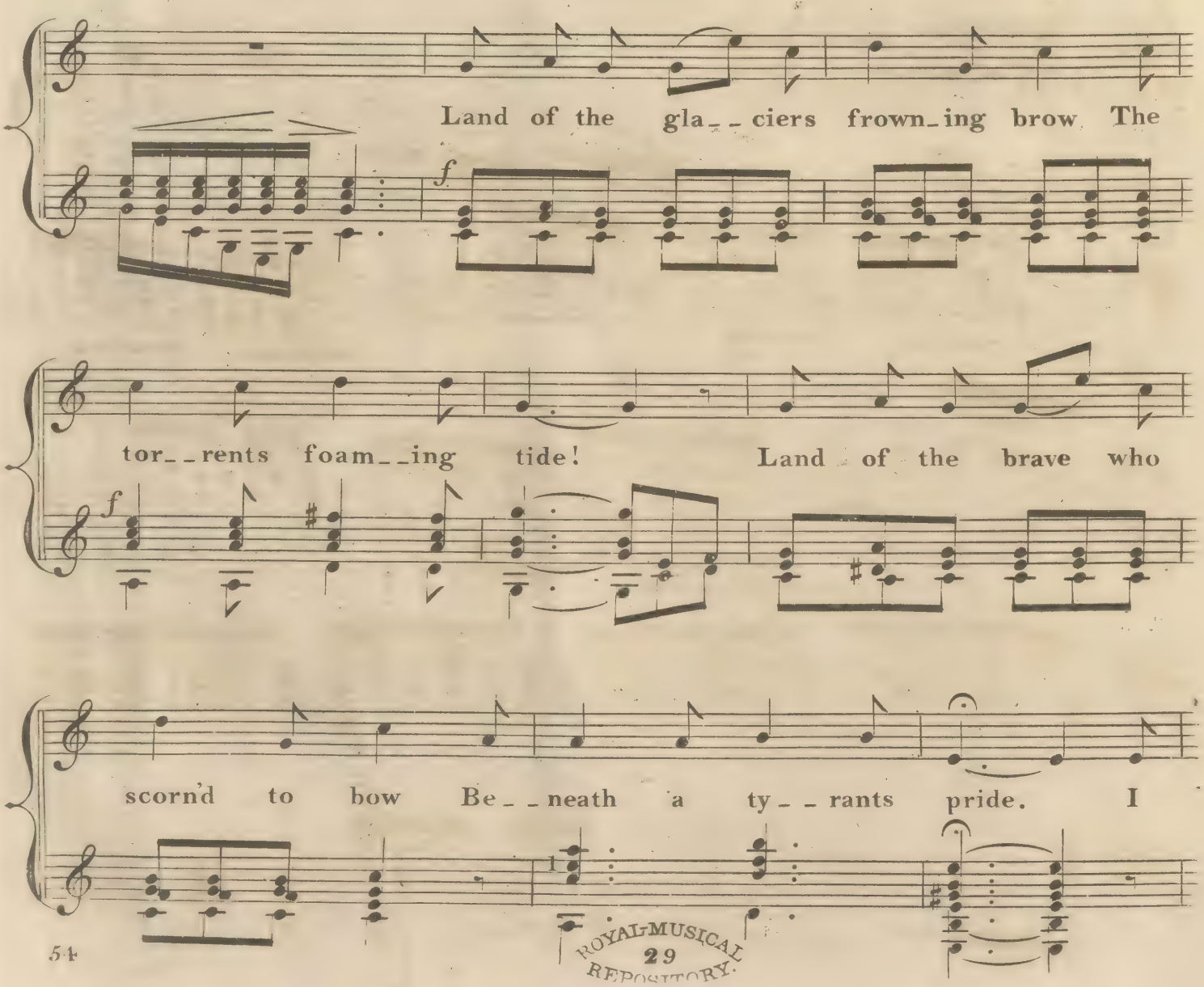
Brillante

ROYAL MUSICAL REPOSITORY. 29

THE SWISS PEASANT GIRL.

G. T. MAY.





ROYAL MUSICAL 29 REPOSITORY

ALLEGRETTO.

love to roam and gaze at will Up_on thy val__leys fair But

most on ev'_ry Alpine hill For Freedoms home is there But

most on ev_ _ _ry Alpine hill For Freedoms home is

dim:

there, For Free_ _ _ _ _ _ _ _ _ _ _doms home... is there.

attutare

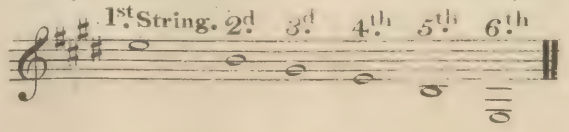
2

She sits beside the gushing stream
Beneath the oaken shade
Whose image fills thy pensive dream
Thou fair and lov'd swiss maid
Thy spirit is with one who roams
Upon a foreign shore
Far from his native mountain home
His native torrents roar.

ROYAL MUSICAL 29 REPOSITORY

TWO BRILLIANT WALTZES

for the GUITAR tuned in E . . . . . by G.T.MAY.



Tempo di Valse. No 1.

f

lusingando

p *cres*

harm.

Tam:

Allegro Vivace. No 2.

f *p*

Tam: 4th barre. gliss.

fz 7th barre

Tam:

p *fz*

Fine

dol:

gliss

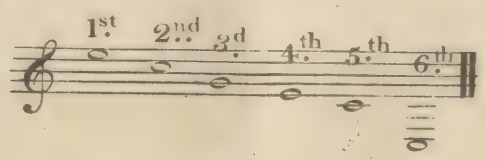
gliss

ROYAL MUSICAL REPOSITORY. 29

TWO GRAND WALTZES

for GUITAR Tuned in C.... by G.T.MAY.

Guitar as tuned



Nº. 1.

And.º con Grazia.

Gliss. *dol:* *cres:* 5th barre. 7th barre. *Fin*

ff 7th 5th 5th 7th

Harm: 5th fret 7th 12th 5th 2nd Gliss: 7th

f Gliss: Harm: 4th barre. Harm: Harm: Harm. Harm.

dolce 8th barre 1st barre 3rd barre 1st Gliss. 2d -D.C

ROYAL MUSICAL 29 REPOSITORY.

G.T. MAY.

Nº. 2.

ALLEGRO MAESTOSO.

7th barre.

pp

5th

ff

7th

Harm:

Scorrendo

7th fret.

Harm:

Scorrendo

7th barre

Harm:

5th fret.

Tambour

Tam:

5th barre.

dolce

5th barre.

D.C.

ROYAL MUSICAL 29 REPOSITORY.

SONGS, DUETS, &c.

BY

Mrs. Hemans and Sister.

London:

PUBLISHED BY WILLIS & CO., ROYAL MUSICAL REPOSITORY,

75, LOWER GROSVENOR STREET (NEAR BOND STREET;)

Where may always be found a splendid variety of PIANO-FORTES, HARPS, SERAPHINES, &c. &c., by the most eminent Makers, at the lowest Manufacturers' prices.

WILLIS & Co. are appointed sole Agents in London for the Sale of PAPE'S PATENT TABLE PIANO-FORTES, for which he has been honoured with the First Prize Gold Medal from "*La Société d'Encouragement pour l'Industrie Nationale*," et "*Le Jury d'Exposition des Produits de l'Industrie.*"

SUBSCRIPTIONS TO THE ROYAL MUSICAL LIBRARY TWO GUINEAS PER ANNUM.

Ave Sanctissima.—*Duet.*—26th Edition.
Angels' greeting (The).
Æolian Harp.
Alpine Horn.—*Songs of Captivity.*
A Christmas Carol.—*Duet.*
A thought of Paradise.

Bed of Heath (The).
Bell at Sea (The).
Bernardo del Carpio.
Better Land (The).—47th Edition.
Bird of the Greenwood.
Bring Flowers.
Brother's Dirge.—*Songs of Captivity.*
Blue Sea (The); or, The Greek Exile.
Burial in the Desert.
By a Mountain Stream.
By the Blue Waters.

Captive Knight (The).—70th Edition.
Child's first grief (The); { or, Oh! call my Brother back. *Duet.*—24th Edition.
Circassian Brothers (The).
Chord is hush'd (The).
Come away.—*Duet.*
Come Home.
Come to me, dreams of Heaven.
Curfew (The).

England's dead.
Evening Gun (The).
Evening Song of the Tyrolese Peasant.
Exile to the passing Ship (The).

First grey hair (The).
Fountain of Marah.

Graves of a Household (The).
German Watchman's Hymn.—*Trio.*
Greek Bride's Farewell.

Have you left the Greenwood?
Hebrew Mother.
He never smiled again.—31st Edition.
Highland Message (The).
Homes of England.
Hour of Death (The).
Hymn to Glory.—*Duet.*

It was a Dream.
I dream of all things free.
I remember, I remember.—3rd Edition.
If thou hast crush'd a Flower.
Invocation.—*Songs of Captivity.*
I would we had not met again.

King of Aragon's lament.
Knight's Tomb (The).—*Duet.*

Last Wish (The).
Leave me not yet.
Lyre of the Sea Cave.

Messenger Bird (The).—*Duet.*—30 Ed.
Midnight Sea.
Mountain Child (The).
Music of Yesterday.
My gentle Child.

Night-blowing Flowers.

Oh many a Voice is thine.
Oh the quiet Days when we are Old.
Answer to "Oh the merry Days."
Oh! Jerusalem.
Oriana.
Old Norway.
Old Buonaventure.
Our own familiar Friends.
Oh! ye Voices.—*Songs of Captivity.*

Parting Gifts.
Parting of Summer (The).
Parting Song (The).
Passing away.
Pilgrim Fathers (The).—55th Edition.
Recall (The); { or, O'er the far blue Mountain.
Rhine Song (The).
Roman Girl's Song (The).—24th Edit.
Stranger's Heart (The).
Sea Wolf.
Second Sight.
Sleeper (The).
Sighing Willow (The).
SOLA'S Arrangement of MRS. HEMANS and SISTER'S Songs and Duets, with an Accompaniment for the Guitar, in three Books, each 5s.
Song of Hope.
Song of the Cid (The).
Songs of Captivity (The).—*Seven.*
That Land is Heaven.
Thekla's Song.
Treasures of the Deep (The).—44th Ed.
'Tis lone on the Waters.—*Duet.*
Toll for the Brave.
Troubadour's Song (The).
Two Barks met on the Deep.—*Duet.*
Trumpet (The).
Tyrolese Evening Hymn.—63rd Edit.
Vesper Bell (The).
Voice of Home (The).
Voice of Spring (The).
Welcome Home.
Wild Watcher (The).
Wings of the Dove (The).
Zara's Earrings.

The CIMAROSA and the WELSH QUADRILLES, by the Composer of "The Captive Knight."

CAUTION.

Several Persons having adapted New Music to some of Mrs. HEMANS and SISTER'S popular Songs, the Public are respectfully informed that I. WILLIS & Co., No. 75, Lower Grosvenor Street, are the authorized Publishers of Mrs. HEMANS' Works, with the Music by her SISTER.

Printed by W. CLOWES and SONS, Stamford-Street.

B. of E.
CANCELLED
OCT. 1914

"PER SCALAS ASCENDIMUS".

Written expressly to

Elucidate the Fingering

OF

Carte's Council & Prize Medals

FLUTE,

Containing

Scales, Arpeggios, & Intervals,

WITH

Remarks upon their Construction & method of Practice. &c.

BY

ANTONIO MINASI.

Ent. Sta. Hall. *Price 7/6*

LONDON,
DUNCAN DAVISON & Co
Dépôt général de la Maison Brandus. de Paris.
244. REGENT STREET. CORNER OF LITTLE ARGYLL STREET.

N.B. The Scales &c. in this Work can also be practised with advantage by Students of the ordinary & all other kinds of Flutes. by adopting the fingering belonging to each.

Fcma 16594
B 2580/9

Extract from Berlioz's treatise upon modern instrumentation and orchestration.

(translated from the french.)

WIND INSTRUMENTS WITHOUT REEDS; THE FLUTE.

"This instrument, which for a long time remained imperfect in very many respects, is now,— thanks to the skill of certain manufacturers, and to the system of fabrication pursued by Boëhm, according to the discovery of Gordon,— as complete, as true, and of as equal a sonorousness, as could be desired.

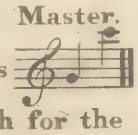
All wind instruments, moreover, will soon be in the same condition: it will be perceived that their truth of intonation could not be irreproachable,— far from it —since their holes having always been pierced according to the natural stretch of the performer's fingers, and not according to the rational division of the sound-tube— a division based upon the laws of resonance, and decided by the focus of vibration. Gordon and, after him, Boëhm began by piercing the holes of their wind instruments at the exact points of the tube indicated by the physical principle of resonance, without paying regard to the facility, or even the possibility of applying the fingers of the hand upon each of these holes; certain as they felt of being able to make it accomplishable at last, one way or other.

The instrument once pierced and rendered true by this proceeding, they invented a mechanism of keys and rings placed at certain spots where the performer's fingers could easily reach them, and serving to open and close those holes which were beyond the command of the fingers. By this means, the old fingering necessarily became changed; and the performers had to commence new methods of practice: but this difficulty soon being surmounted, and the new instruments offering such ample compensation, we have no doubt now, that in a few years all new modern wind instruments constructed on Gordon's and Boëhm's system will have entirely superseded the old ones.

C. C. SIDEY, ENGRAVER.

PREFACE.

"CHI VA PIANO VA SANO".

As this work is intended for Beginners who have a Master or a Book of Instruction, as well as for those who play upon the ordinary flute, it is to be observed, that the flute at the outset, like the voice, should be sounded softly, with an endeavor to produce a sweet tone; otherwise the tone will be bad and uncertain. The Exercises will necessarily be played very slowly until the pupil has acquired by regular practice (not too long continued) the proper strength of lip and finger to enable him to play them with more energy and with an acceleration of movement. For the first year, it is not recommended to ascend higher than G in *altissimo*, as marked by the double bar in the exercises. This, however, will always depend upon the talent and desire of the pupil, or the discretion of the Master. At *first*, there is no need to play lower or higher than the following notes 
The Exercises, which contain the utmost difficulties of the instrument, both for the lip and the fingering, are so arranged that they will not be found too difficult for the merest tyro, provided always attention be given to play *slowly*, and to observe the double bar.

For Beginners, the method of acquiring the following pages, is to take the Exercises in the order they are given and to play three or four of them two or three times at the *commencement* of each practice. As no music can be composed without Intervals, Scales, and Arpeggios, it follows that they deserve the highest attention of those who desire to improve themselves on the Flute, and wish to have a thorough knowledge of the instrument; and it is hoped this consideration may lead the pupil to persevere in the kind of practice here laid down.

A. M.

REMARKS ON THE FINGERINGS OF MR. CARTE'S FLUTE.

The difficulty of manipulation on the ordinary flute is caused by cross-fingerings, and the action of the little finger and thumb of the left hand. In Mr Carte's "Sketch" of his new flute, it is stated, "In ascending the twelve major keys and twelve major common chords, taking the compass from the lowest C to the highest B flat,"

The number of cross-fingerings, is:

With the ordinary flute 176

Carte's flute 55

The number of times the little finger of the left hand moves:

Ordinary flute ... 51

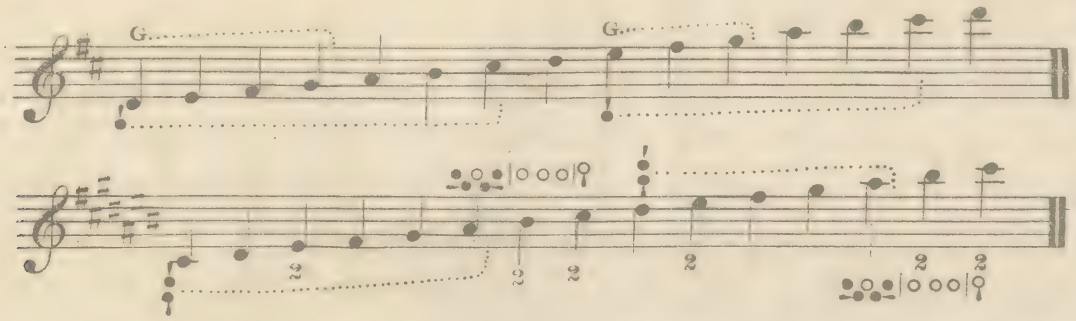
Carte's flute 22

The number of times the thumb moves:

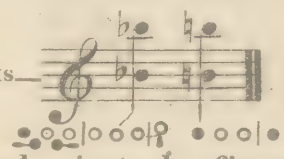
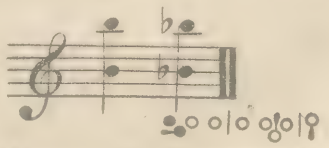
Ordinary flute ... 37

Carte's 28

In addition to these difficulties on the ordinary flute, is also the management of the long F key. On Mr Carte's flute this no longer exists, No 2 (secondary fingerings) being used instead. As a further investigation of the superior facility of execution of this flute to the ordinary one let the following scales be played.* See Tables of Fingerings pages 5 and 6.



*It will cause some surprise to find the second scale nearly as easy as the first, and this facility, in the first and second octaves, will be found in all the keys. The greater facility of the third octave, compared with the ordinary flute, will be seen by reference to the scales. See also F No 4, F sharp No 2, G No 3, G sharp No 2, and A No 3, (all essential secondary fingerings.) page 6.

N.B. It will be seen that there are *two thumb keys*. It is only necessary to observe, that excepting for B, C, D flat, and D, in the first and second octaves and F sharp and G in altissimo, (primary fingerings,) the two keys are to be kept closed in all scales &c having B flat and one key only (the upper) in all scales &c having B natural. When, however, B flat is *followed* by B natural, as in the scales of B and F sharp major, it is to be fingered thus—  B flat when *preceded* by B natural, as in the descending chromatic scale, is to be fingered in the following way. 

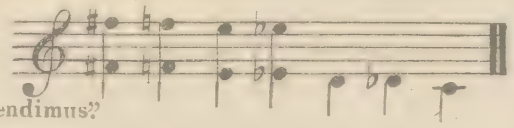
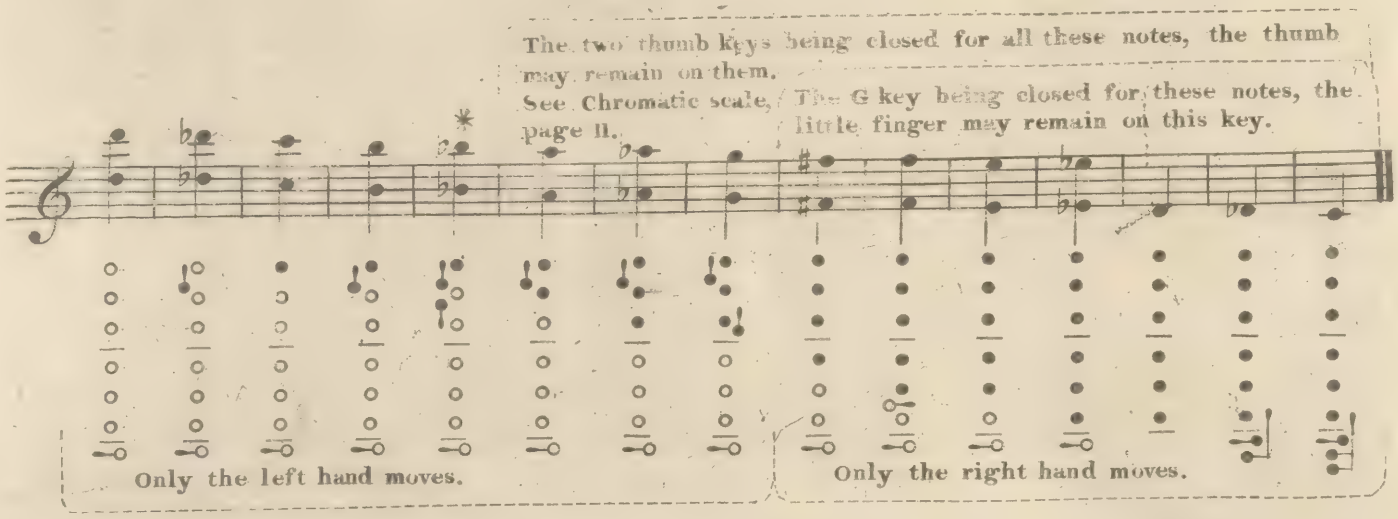
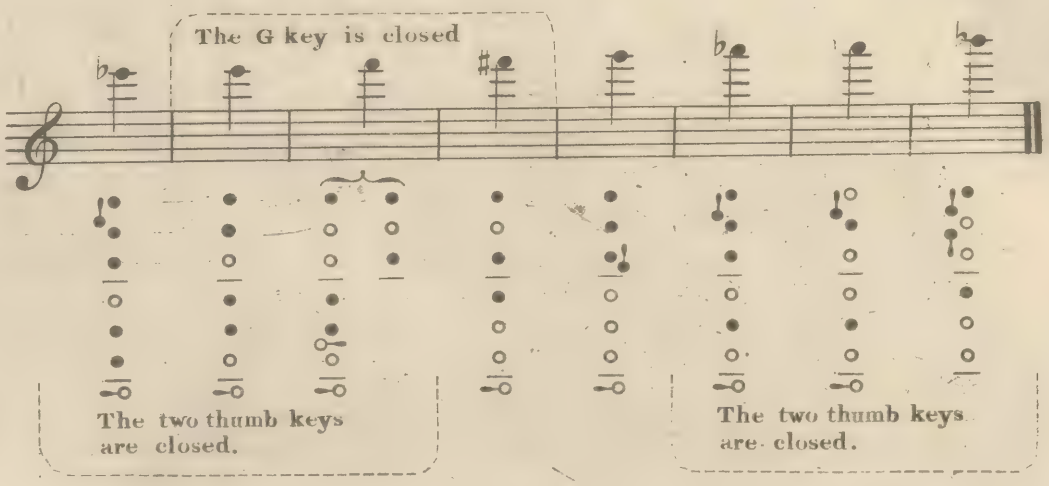
The G key for the left hand is only required for G, (except in the secondary fingerings) It is therefore simply necessary to remember that it is required only where G is in the scale or passage, but it renders such scales &c easier to keep the little finger on this key for the following notes. 

TABLE OF PRIMARY FINGERINGS.

To obtain a knowledge of the fingering of this Table, it appears to be an easier plan to commence with all the fingers off, except the little finger for the D sharp key. On Mr Cartes flute with all the fingers off the note produced is D, and it is to be observed, that excepting the notes below the lower E flat, every fingering is *the same for the two octaves*. The first and second octaves may therefore be learned in about a quarter of an hour by any one acquainted with the ordinary flute.

N.B. The D sharp key is to be kept up for all notes (primary fingerings) with the exception of the first C, D flat and D, and B flat in altissimo; and E flat, E, F sharp, G and two A's third octave secondary fingerings. Every note, however, excepting G, A flat and A in altissimo; (P. F.) and F, Nº 2, G Nº 3, G sharp Nºs 2 and 3, and A Nº 4 (S.F.) may be played without the D sharp key.





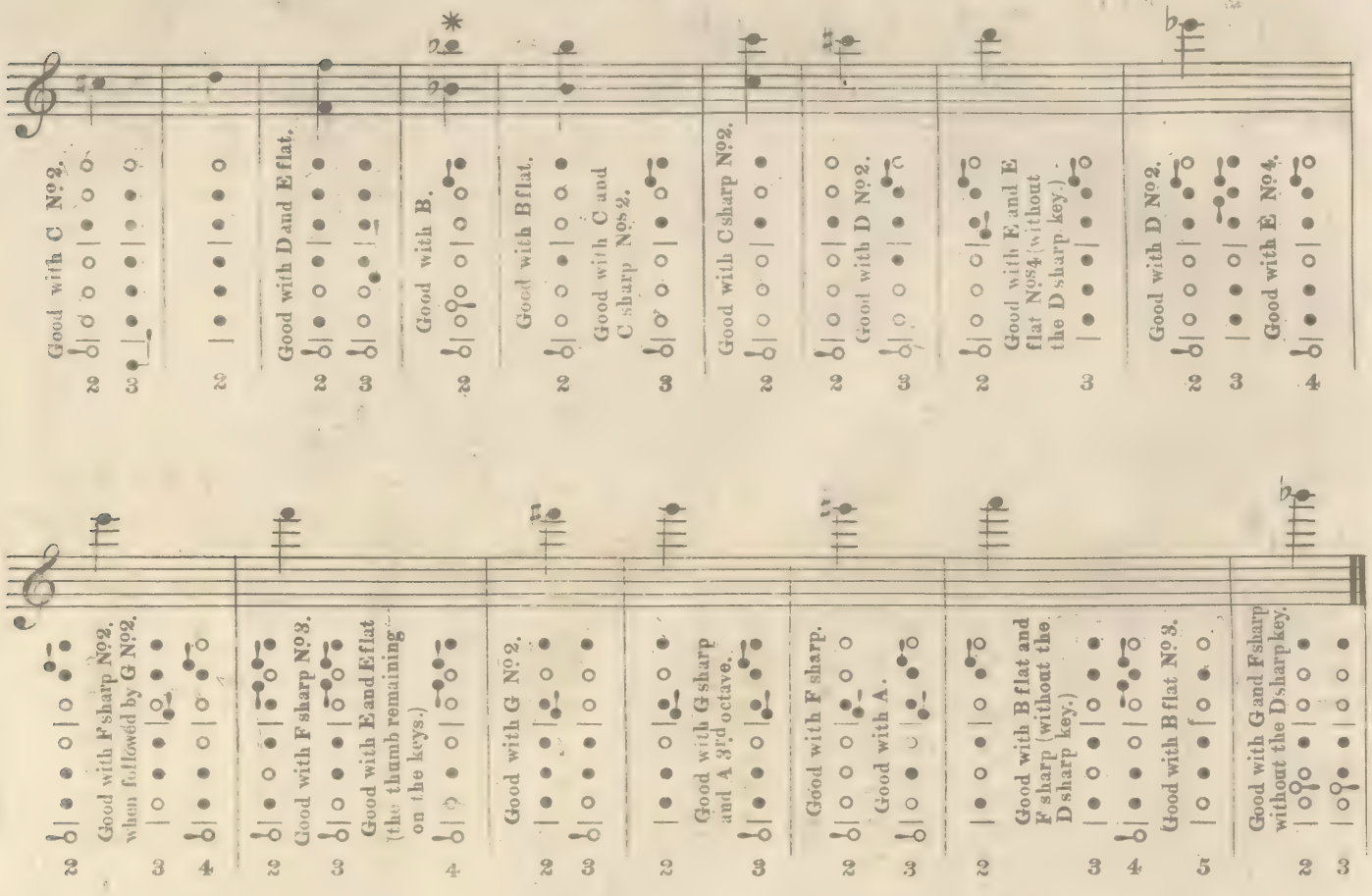
*See preceding page respecting this note.

N.B. When any fingering is required from this Table of Primary fingerings, there will be *no figure to the note.*

As the major and minor shakes for the *first and second octaves* are self evident from the above fingerings, the shakes (with a few exceptions) for the upper notes only are given.

TABLE OF ESSENTIAL SECONDARY FINGERINGS.

FOR THE FACILITATION OF PASSAGES.

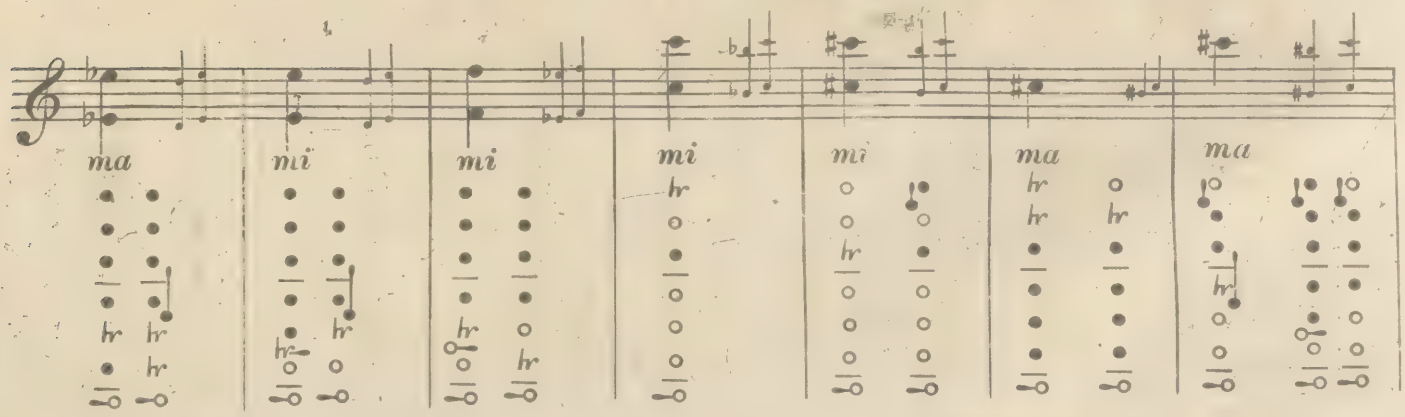


*It is always to be understood that where reference is made to the primary fingerings, no figure is marked; B here referred to is therefore a primary fingering.

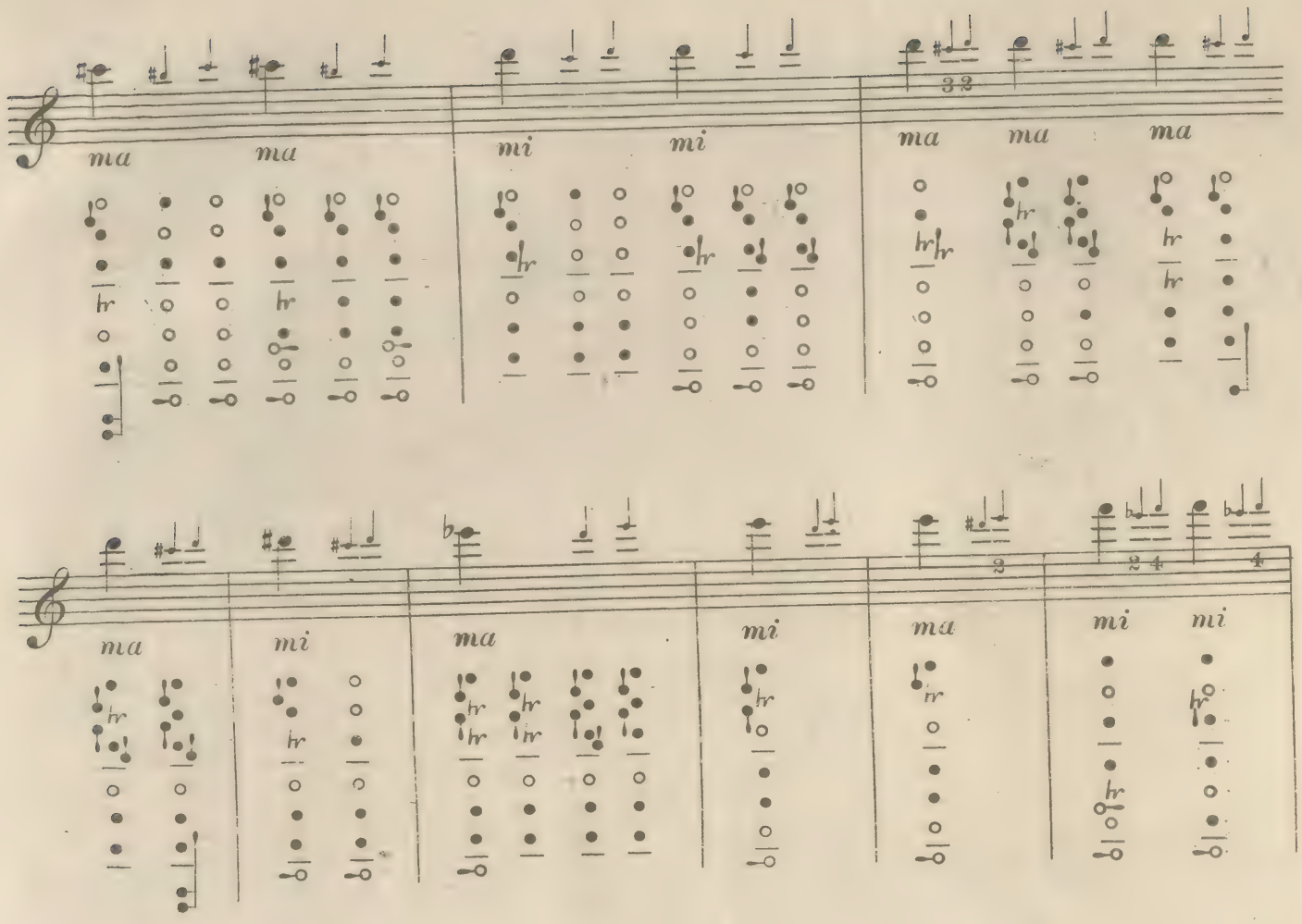
N.B. As all figures to the notes, in the following pages, refer to *this table* of essential secondary fingerings, the Student is earnestly recommended to copy it, and keep it in view while learning the exercises.

Where the G key is to be kept down, it will be marked G.....
Where the short F key ---------- S. F.....
Upper thumb key ---------- !.....
Both keys ---------- !.....
The long F key ---------- L. F.....

TABLE OF MAJOR AND MINOR SHAKES.



Minasi A. "Per Scalas Ascendimus?" (D. No 156.)



Minasi A. "Per Scalas Ascendimus."

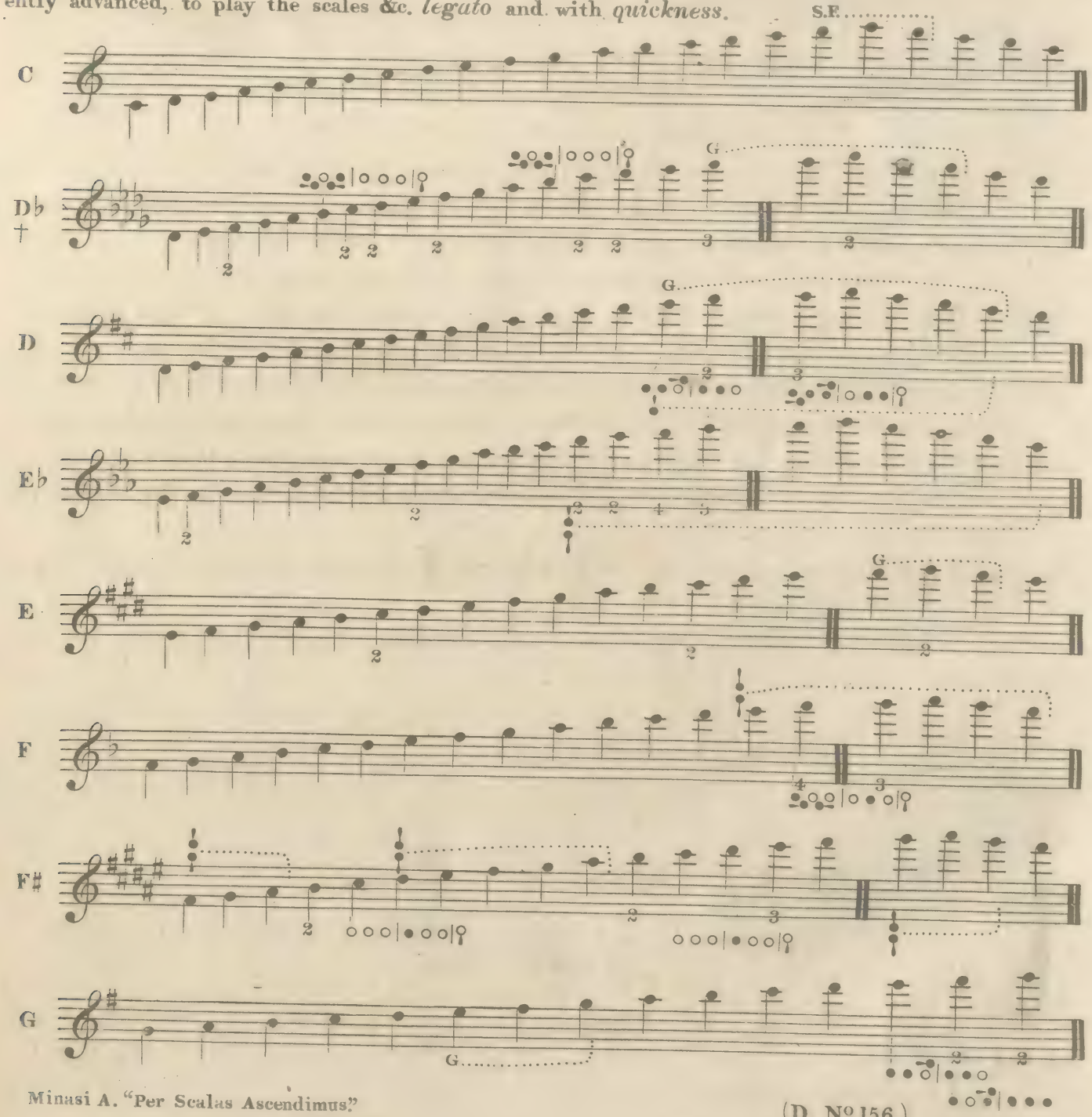
(D. № 156.)

*THE DIATONIC SCALE.**

The Major Scales and Arpeggios are given partly descending only, to the key note, and to the lowest notes of the chords. This has been done, as there is no alteration of fingering in descending Major Scales &c., and it would therefore have uselessly extended these pages. They are intended however to be practised descending to the lowest notes. See Preface, page 3.

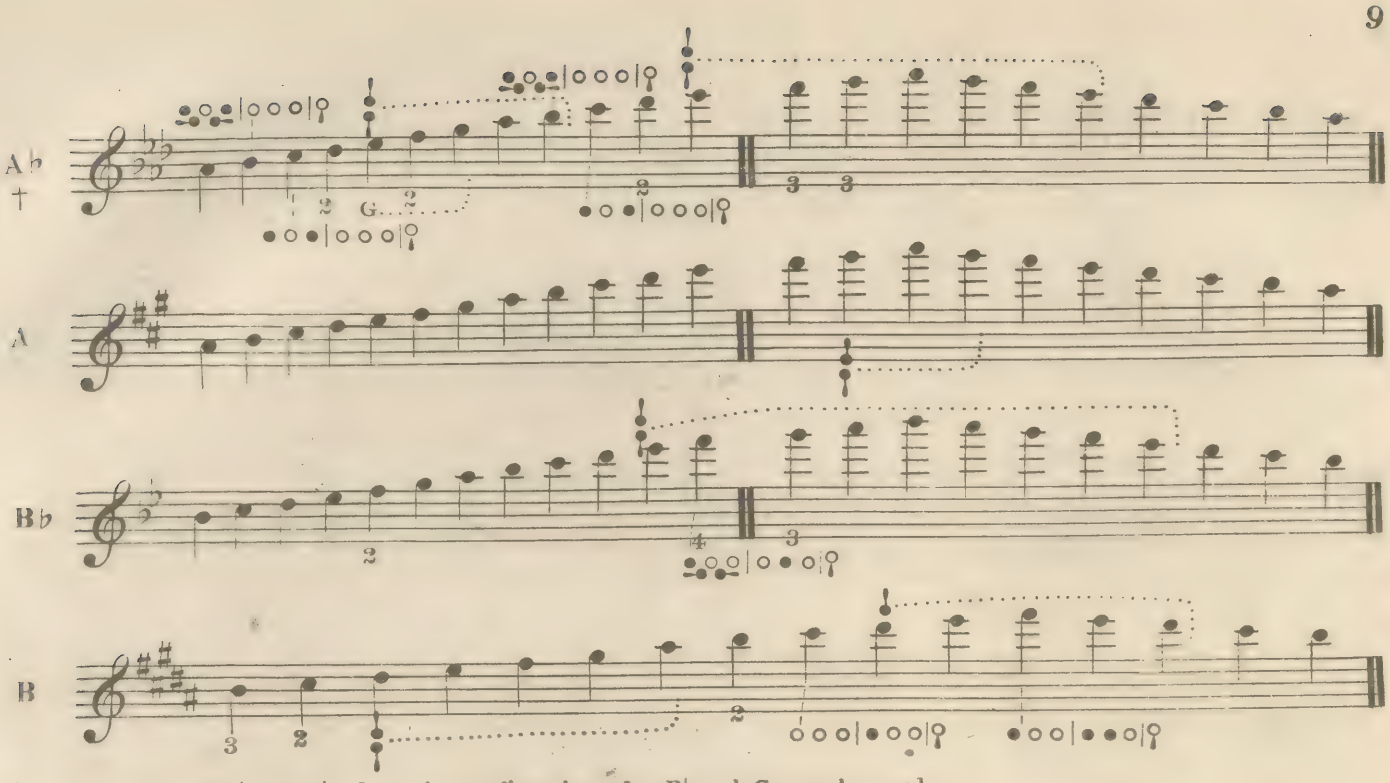
*Diatonic—from the Greek words *Dia* (through or by) *tonos* (tone) that proceeds by (common) tones, as distinguished from Chromatic, a word referring to colour Gr: *chroma*, hence also to musical sounds whose differences may be said to be shades of each other, as a flat, a natural and a sharp of the same note. The Chromatic scale being a scale of half-tones. The Diatonic scale consisting principally of tones. The Diatonic scale is made by a series of seven notes without accidentals or flats and sharps foreign to the key. These notes follow each other without omitting a line or a space and contain five whole tones and two (major) *semitones*. The latter of which occur between the 3rd and 4th and 7th and 8th

N.B. The fingerings marked in the following pages are given to enable the pupil, when sufficiently advanced, to play the scales &c. *legato* and with *quickness*.



Minasi A. "Per Scalas Ascendimus."

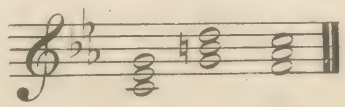
(D. Nº 156.)



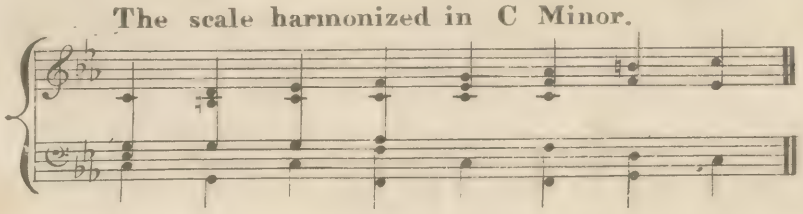
†In the Scales of D♭ and A♭, the primary fingerings for B♭ and C may be used.

THE MINOR SCALE.

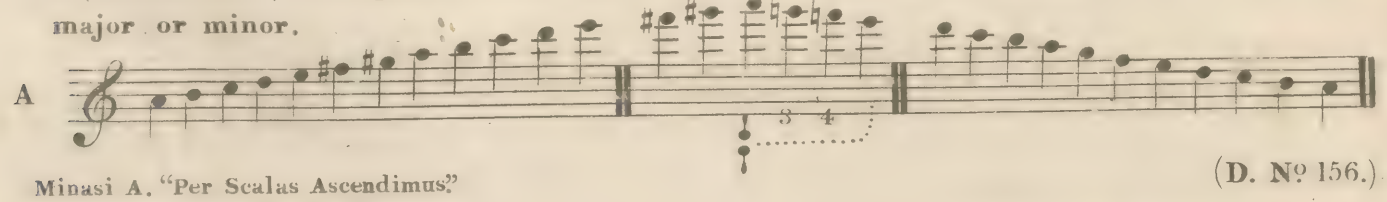
FOR FINGERING SEE DIATONIC SCALE.

The Minor Scale, by the admission of sharps, naturals &c., to the 6th note in ascending, and the 7th in descending,* which do not belong to the key, is no longer purely Diatonic. This Scale is possibly formed in the following way; the *leading* or sensitive note (the 7th) being the 3rd of the dominant must always be major; the preceding note (the 6th) is then raised to avoid the augmented 2nd, which would occur between the minor 6th and major 7th (A♭ and B♮), In descending, the 7th is lowered for the same reason, but in this case it is the 3rd of the subdominant (A♭) which must remain unchanged: the common chord on the subdominant never being used with a *major* 3rd in the minor key. This form, however, of the minor scale is not the correct one; both the major and minor scales being dependent on the harmonies of the common chords of the Tonic, Dominant, and Subdominant (the 3rd of the Dominant being *always major.*)  The E♭— the minor third, is not a natural third of C. A♭ (the minor 9th of the dominant) is a natural harmonic in the key: for this reason the subdominant chord minor can be used in the major key, which the tonic minor chord cannot. Let the following be played with the 6th *major.*

The scale harmonized in C Minor.



*A (the 6th of C) belonging to C major, and B♭ (the 7th) not belonging at all to C, either major or minor.



Minasi A. "Per Scalas Ascendimus."

(D. Nº 156.)

B♭

B

C

C♯

D

E♭

E

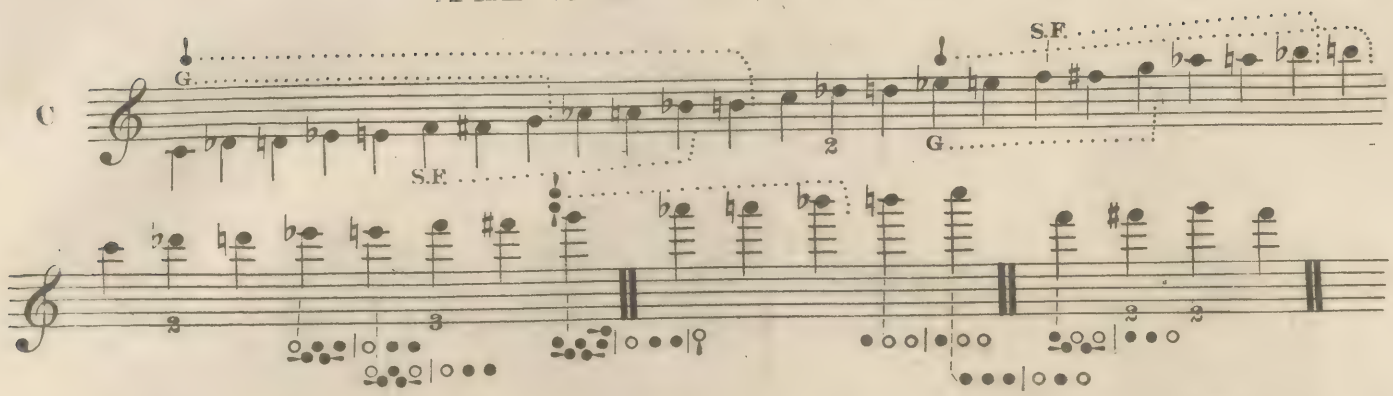
F

F♯

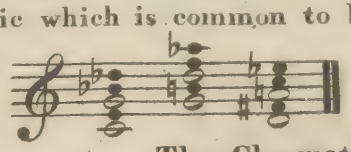
G

G♯

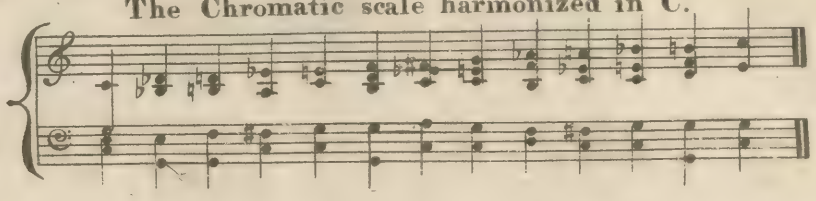
THE CHROMATIC SCALE.



The Chromatic Scale is dependent on the chords of the fundamental minor 9th on the tonic, the dominant, (its first harmonic) and the supertonic (the first harmonic of the dominant, and the first harmonic which is common to both; it being the 5th of the dominant and the major 9th of the tonic).

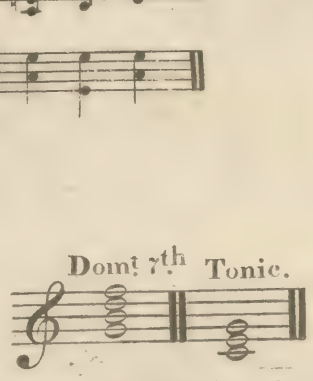


The Chromatic scale harmonized in C.

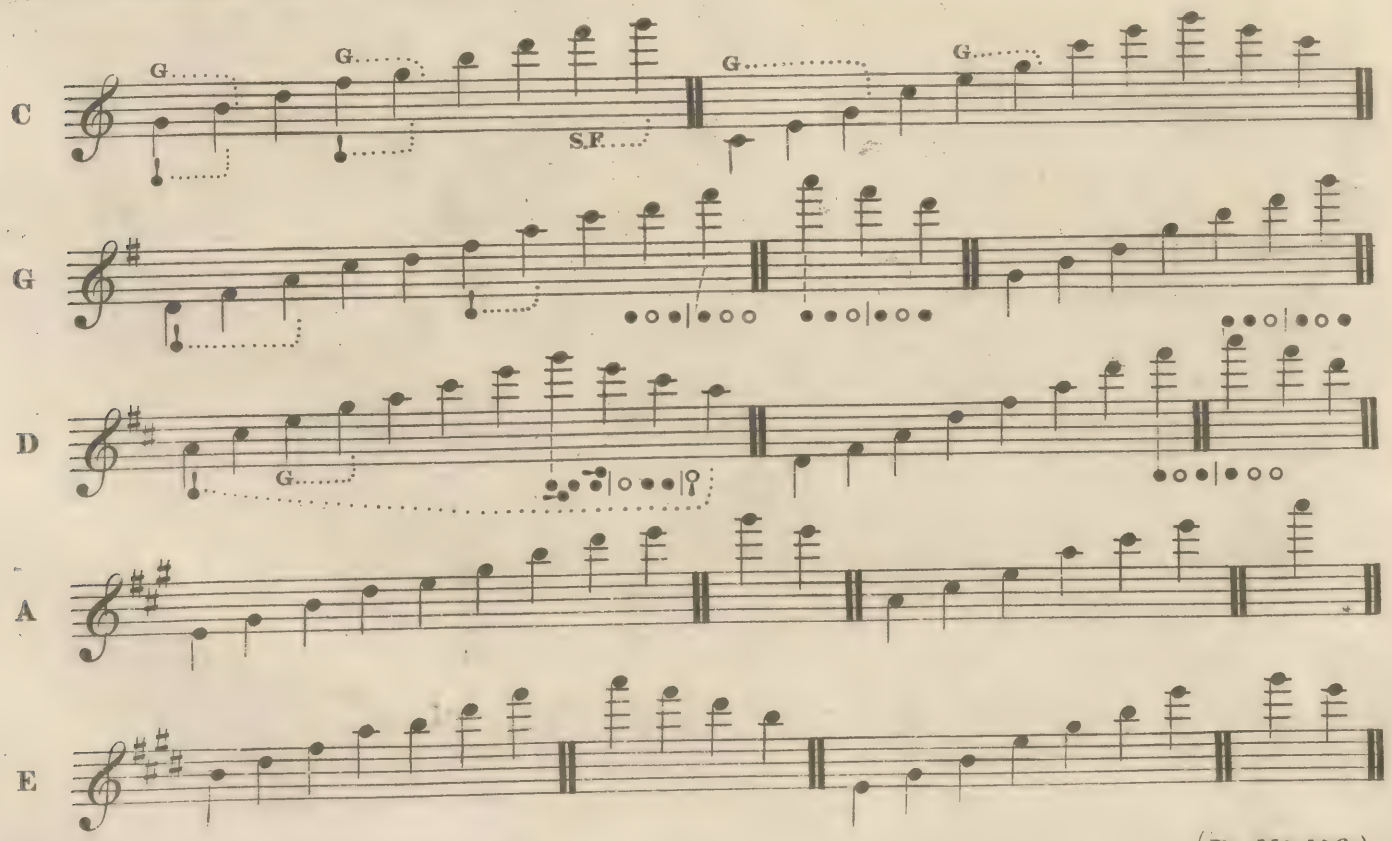


ARPEGGIOS.*

Arpeggio of the chords of the fundamental 7th on the dominant, and the common chord on the tonic.

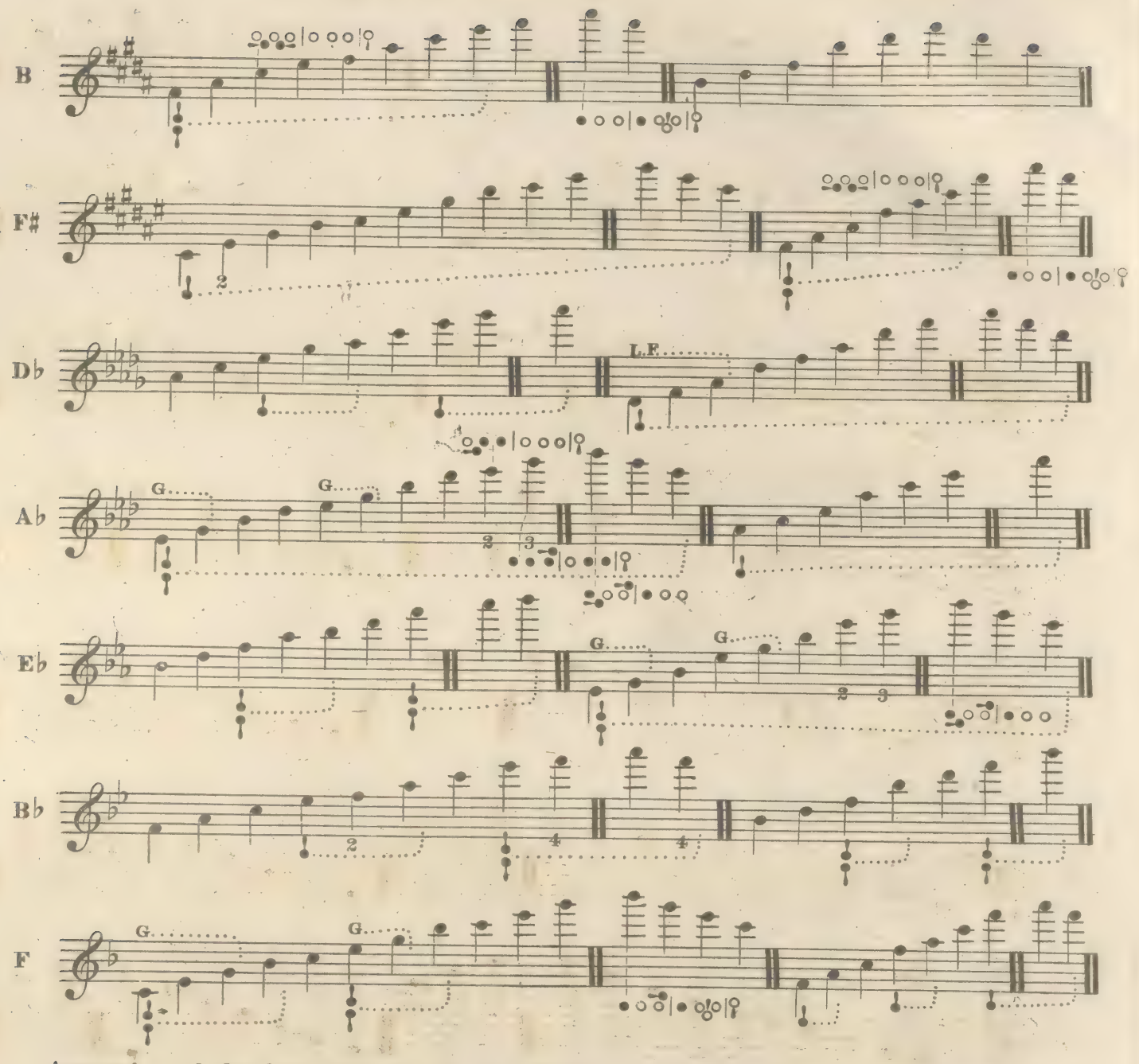


*An Arpeggio (a word derived from the italian verb Arpeggiare to play upon the Harp) is the notes of a chord played in succession instead of simultaneously.

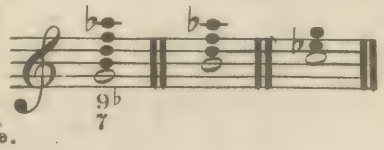


Minasi A., "Per Scalas Ascendimus."

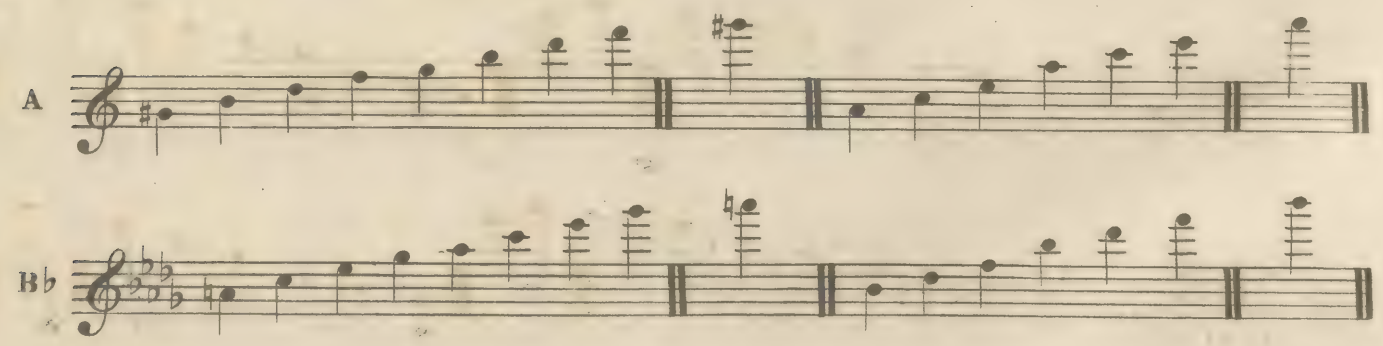
(D. Nº 156.)



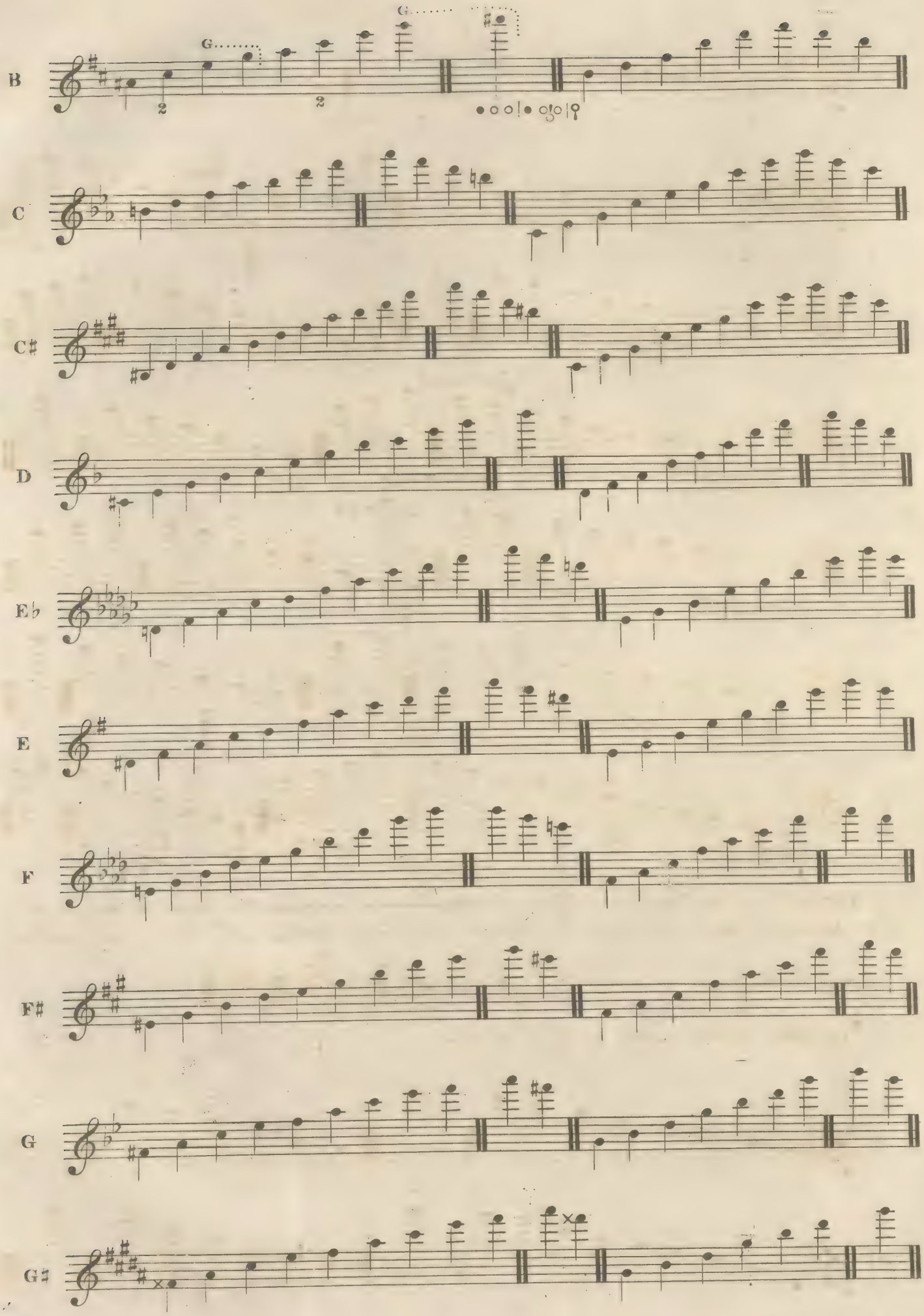
Arpeggio of the first inversion of the fundamental chord of the minor 9th on the dominant; known as the chord of the diminished 7th on the leading note* of the scale, and the common chord minor on the tonic. In C



*The leading or sensitive note (the 7th) of the scale.



Minasi A. "Per Scalas Ascendimus." (D. Nº 156.)



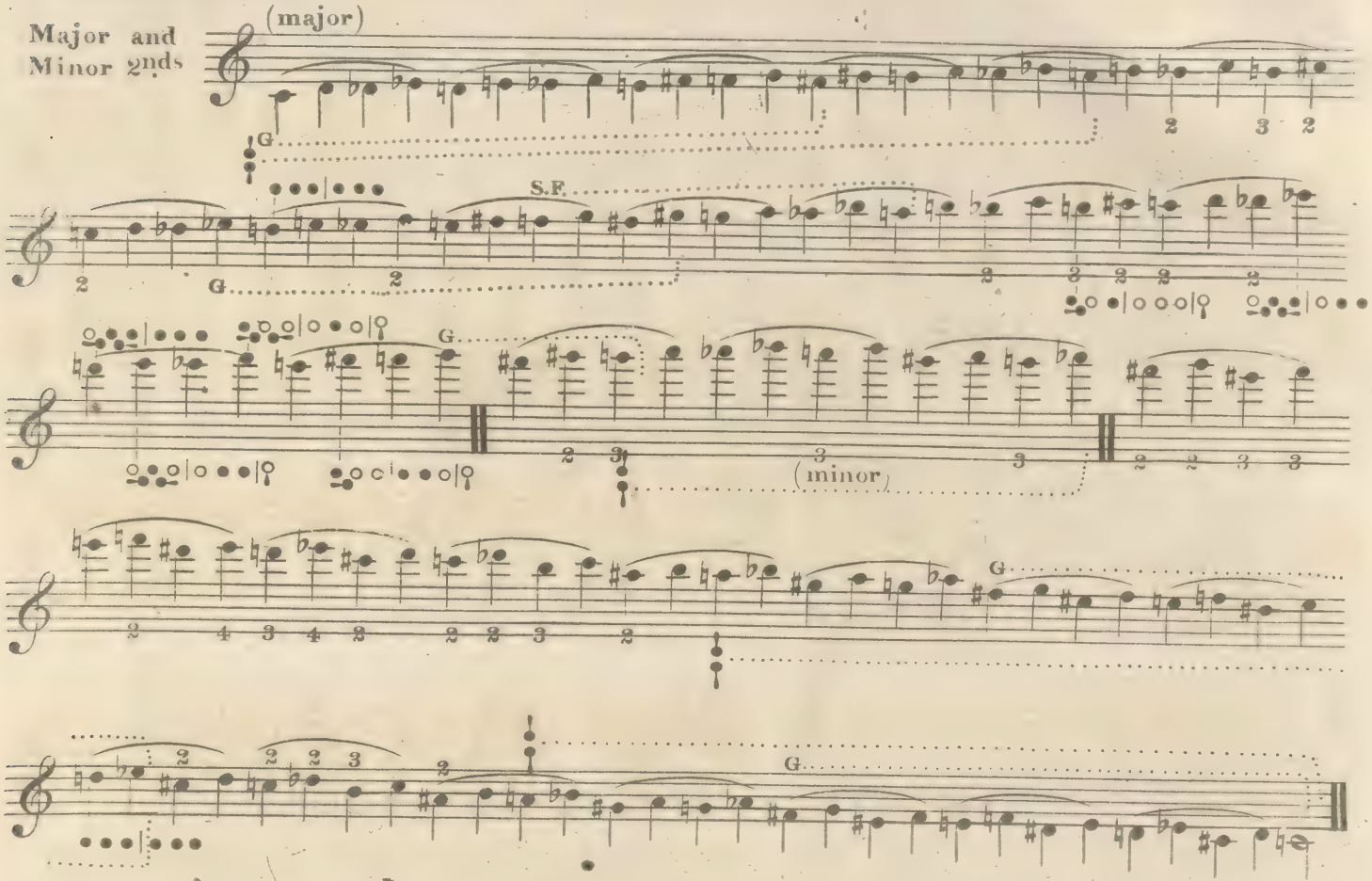
Minasi A. "Per Scalas Ascendimus."

(D. Nº156.)

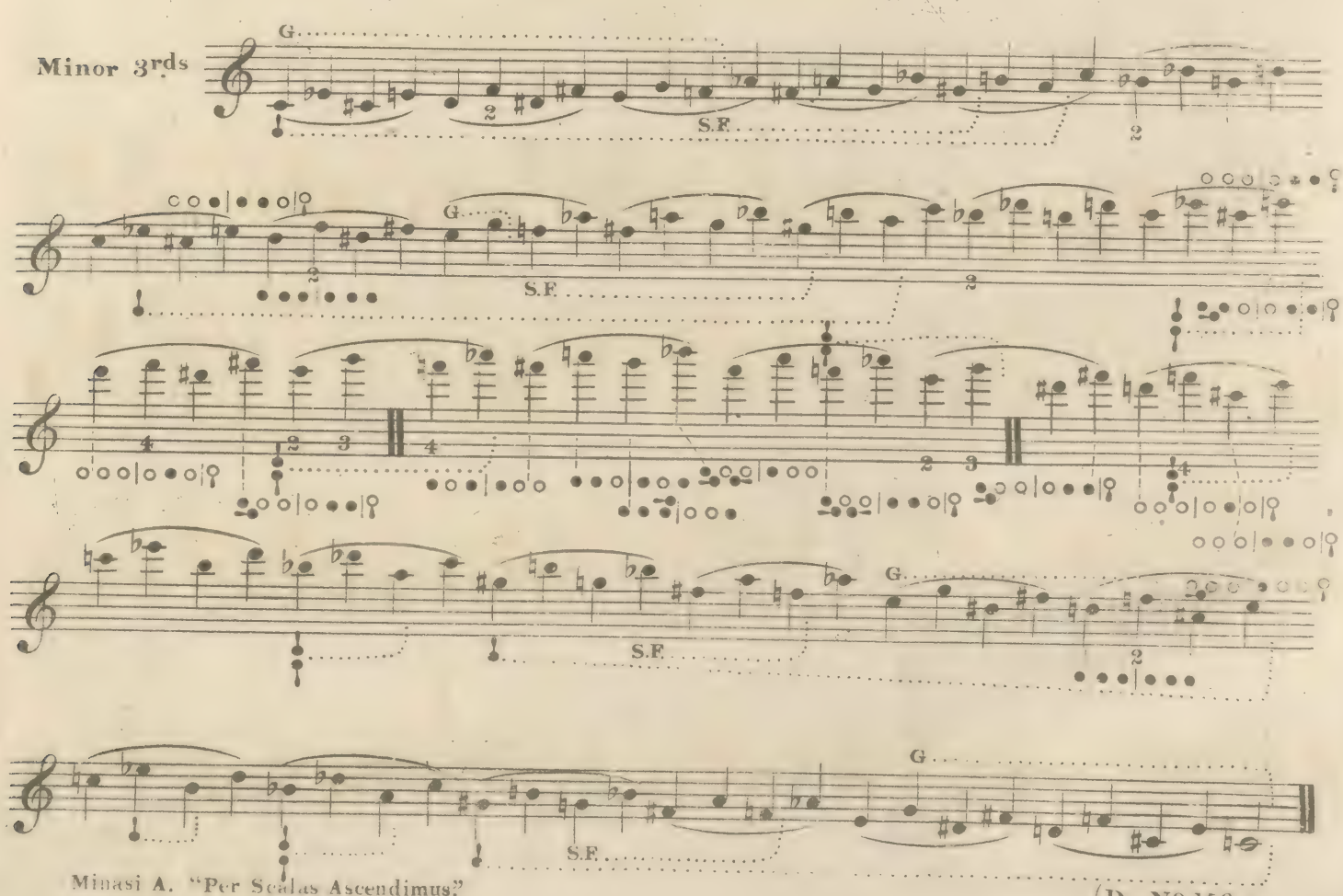
CHROMATIC PASSAGES OF DIATONIC INTERVALS.

The distance or space between any two notes of the Diatonic, or Major scale, is named a diatonic interval.

Major and Minor 2nds



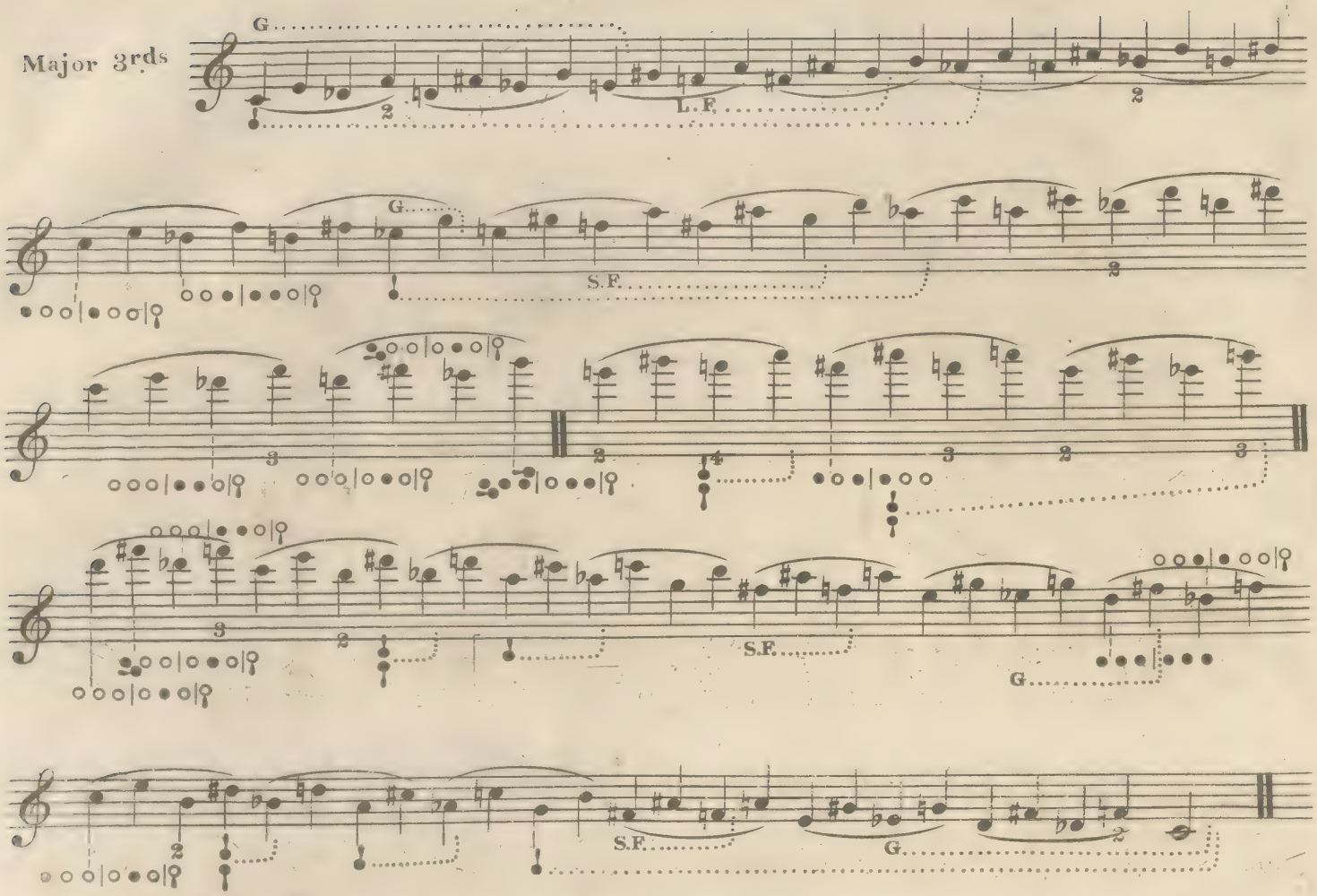
Minor 3rds



Minasi A. "Per Scalas Ascendimus."

(D. Nº 156.)

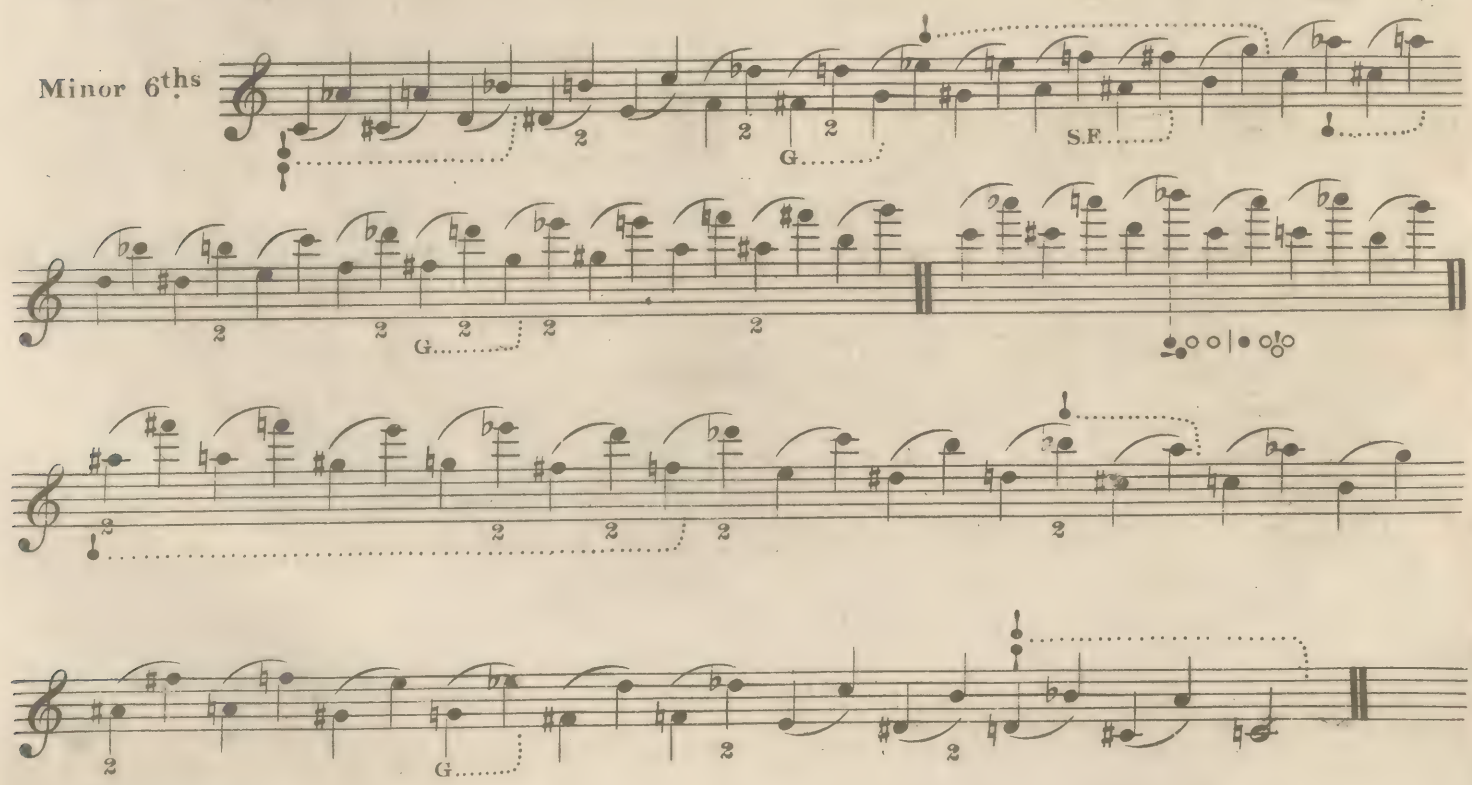
Major 3rds



The intervals of the minor and major 6^{ths} may also be played staccato; the legato, however, is better adapted for the acquirement of the *Portamento** of tone.

**Portamento* from portare It: to carry. In singing it means to sustain or keep on the voice; also the passage from one note to another without any cessation of sound.

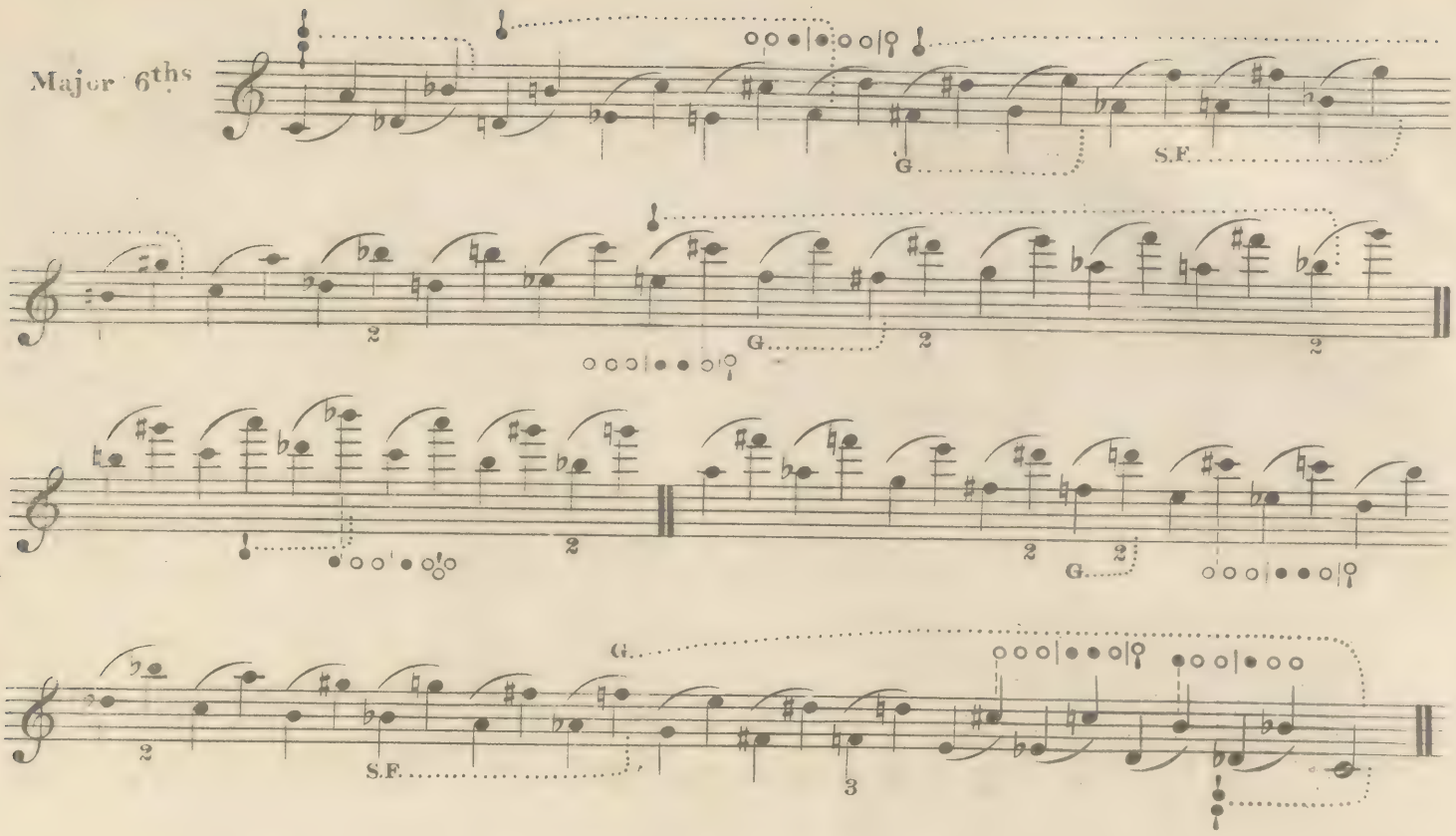
Minor 6^{ths}



Minasi A. "Per Scalas Ascendimus."

(D. Nº 156.)

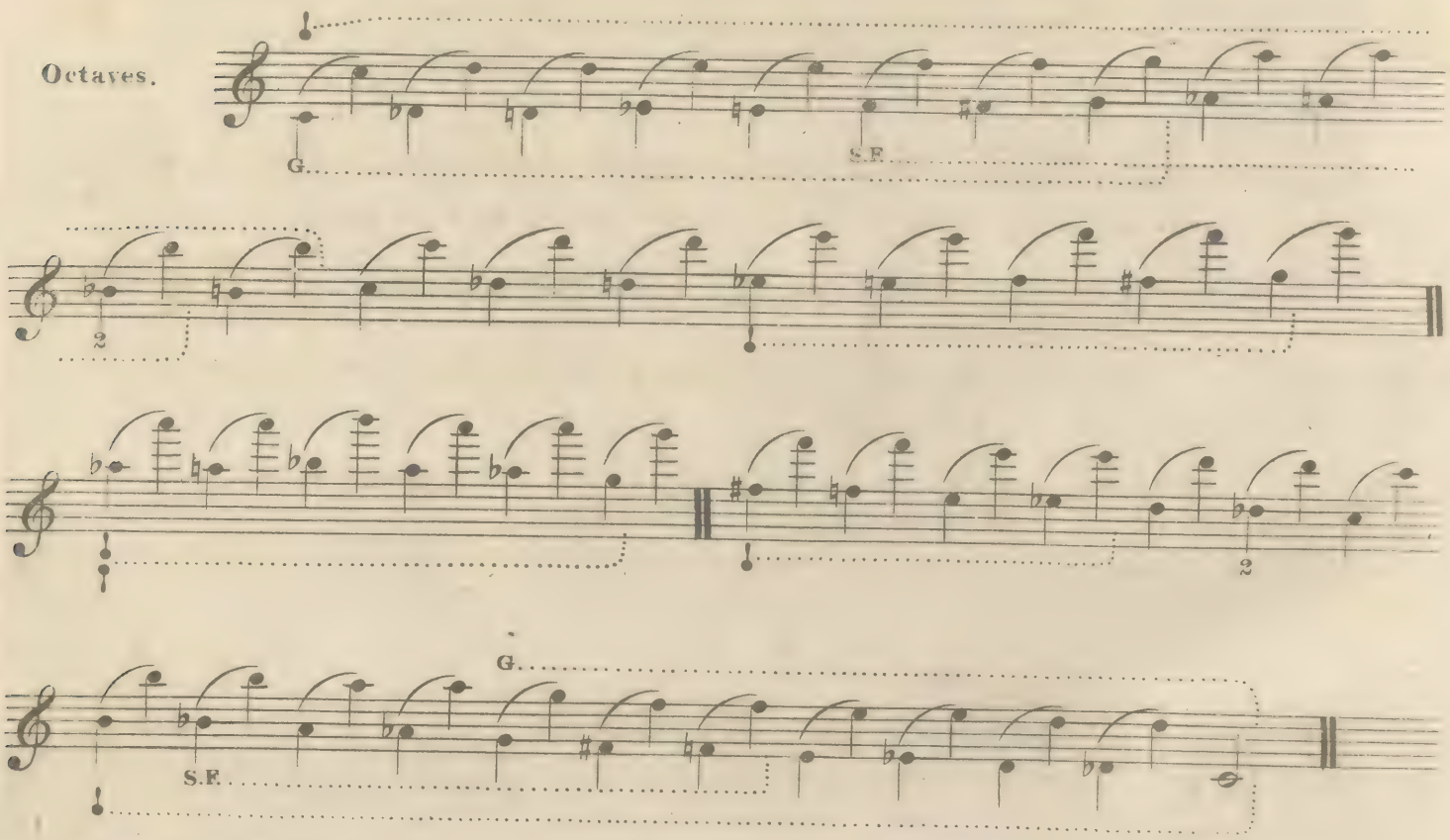
Major 6ths



Octaves may be played commencing from the upper note; but this way is not recommended; neither are they so natural or effective when rendered staccato. The octaves deserve the flutist's best attention, as there is no passage for the flute which has a better effect; and the practice of them, by strengthening the lips and rendering them very flexible, will undoubtedly improve the freedom and quality of tone.

The first octave has no change of fingering for the upper notes.

Octaves.

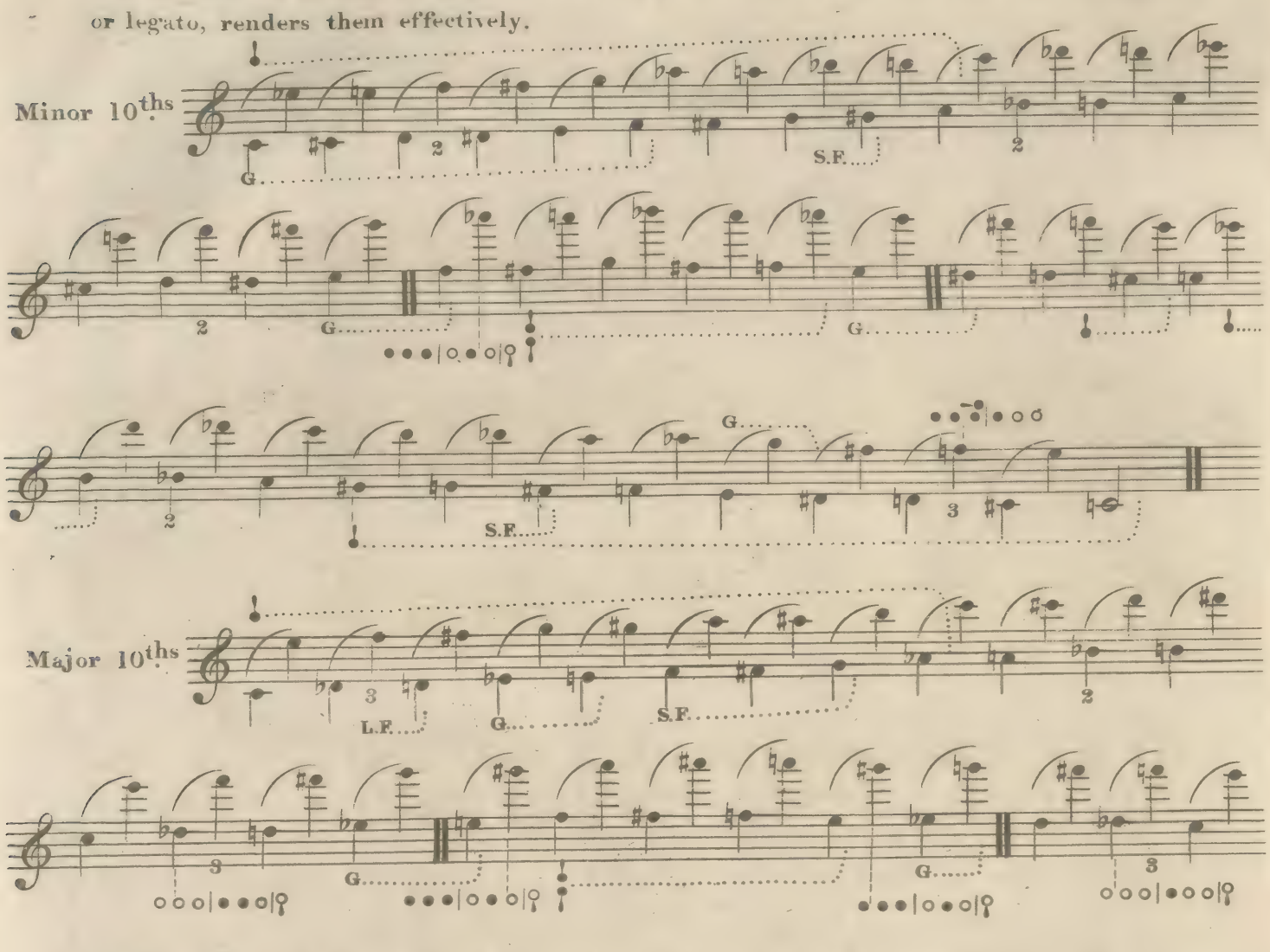


Minasi A. "Per Scalas Ascendimus."

(D. Nº 156.)

Tenths have an equally good effect beginning from the upper note and either staccato or legato, renders them effectively.

Minor 10ths

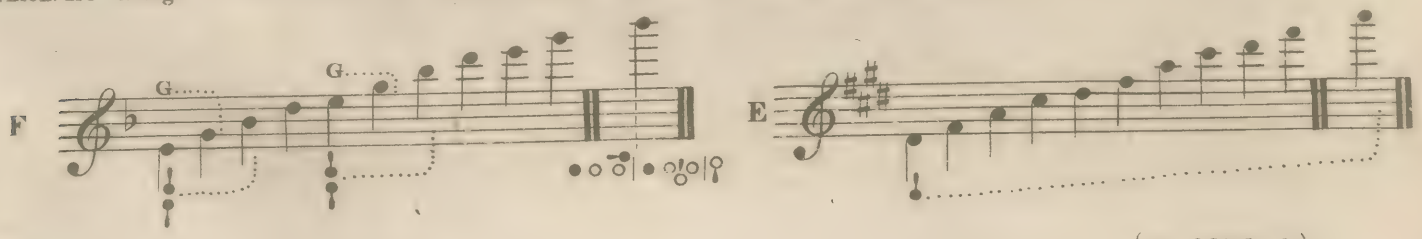


Major 10ths

Arpeggio of the 1st inversion of the fundamental chord of the major 9th on the dominant or 5th of the scale; known as the chord of the 7th on the second of the scale of the relative* minor, and as the chord of the 7th on the leading note of the major scale.

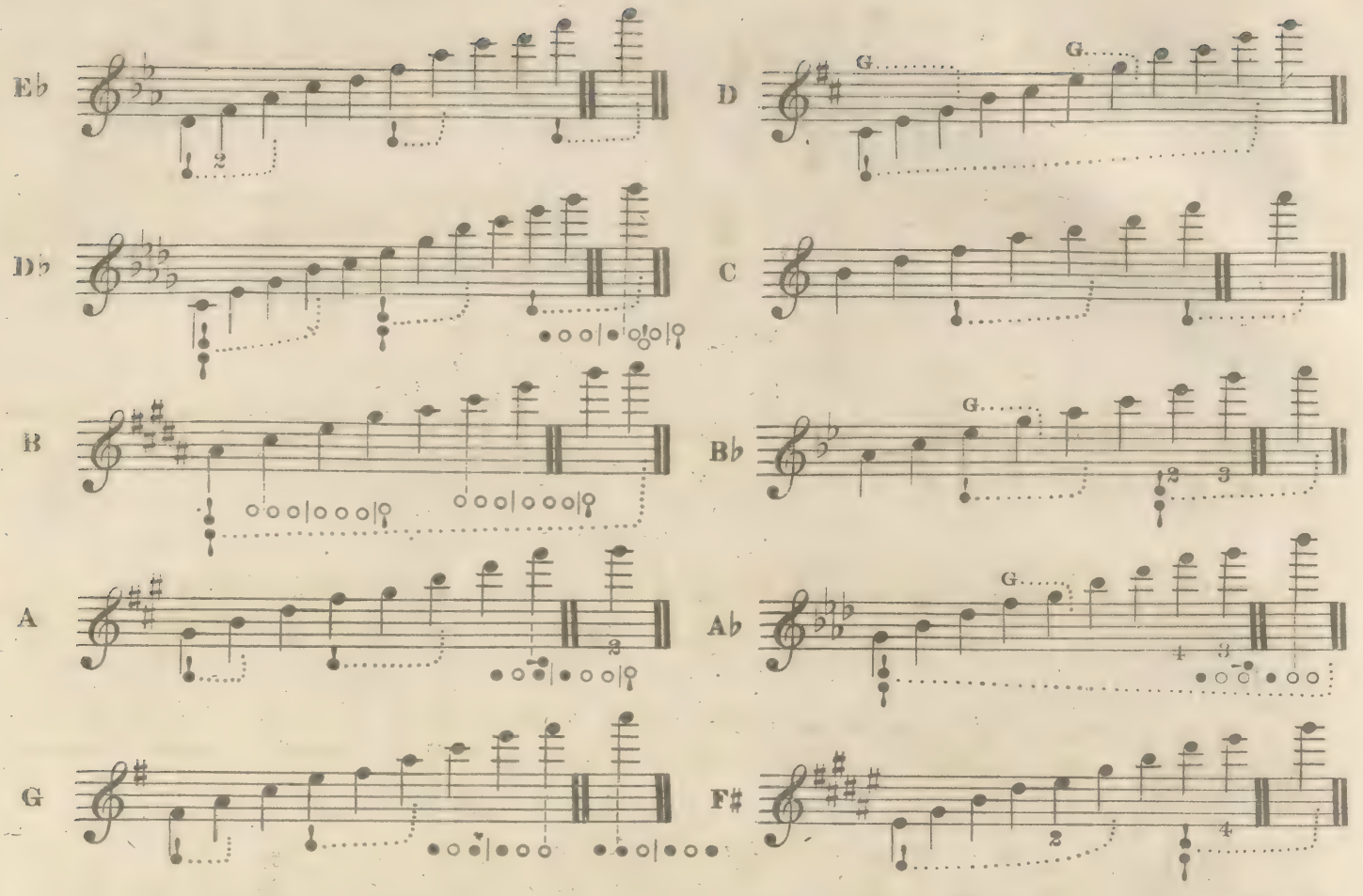
This chord is to be resolved the same as the chord of the dominant 7th viz. upon the common chord of the key to which it belongs.

*Minor keys are called relative to those keys which have the same signature or aggregate of sharps or flats necessary to each key, and placed at the beginning of each stave, and consequently with which they have more notes in common than with any other key. The 6th and 7th of the ascending scale as usually written; being the only two notes which are changed of the major key to which they are related. See minor scale page 9.



Minasi A. "Per Scalas Ascendimus."

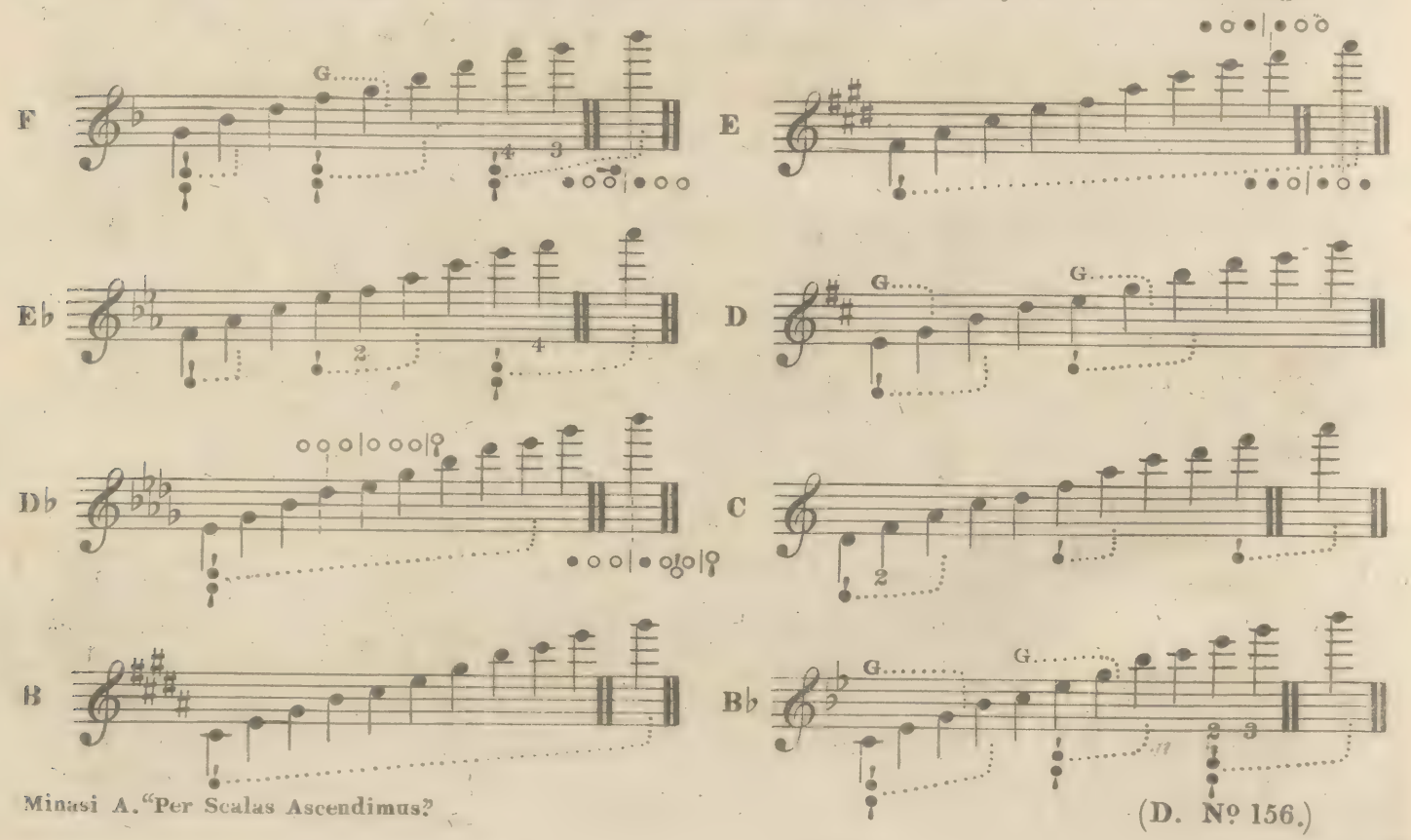
(D. Nº 156.)

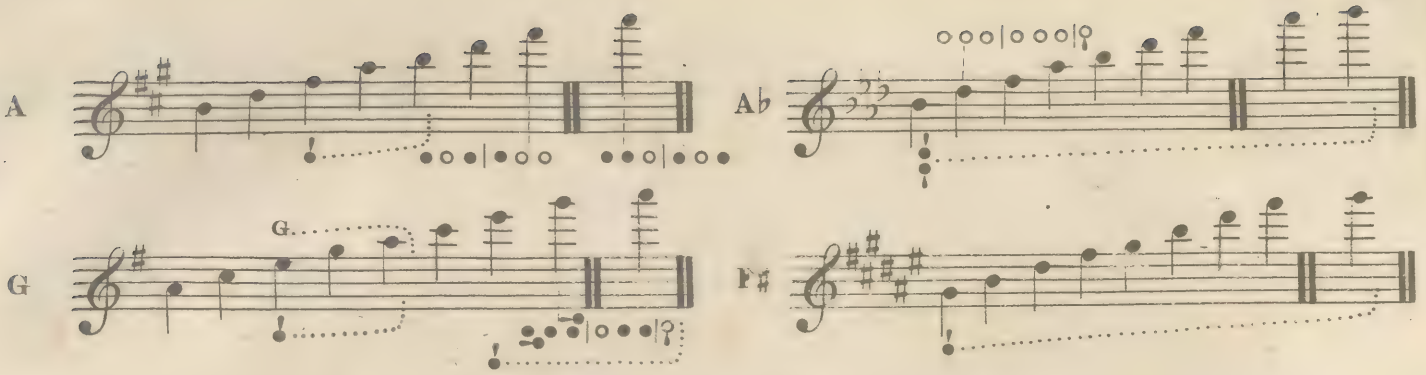


Arpeggio of the 1st inversion of the chord of the fundamental 11th on the dominant

known as the chord of the added 6th on the subdominant or 4th of the scale and also as the chord of the 7th on the supertonic or 2nd of the scale.

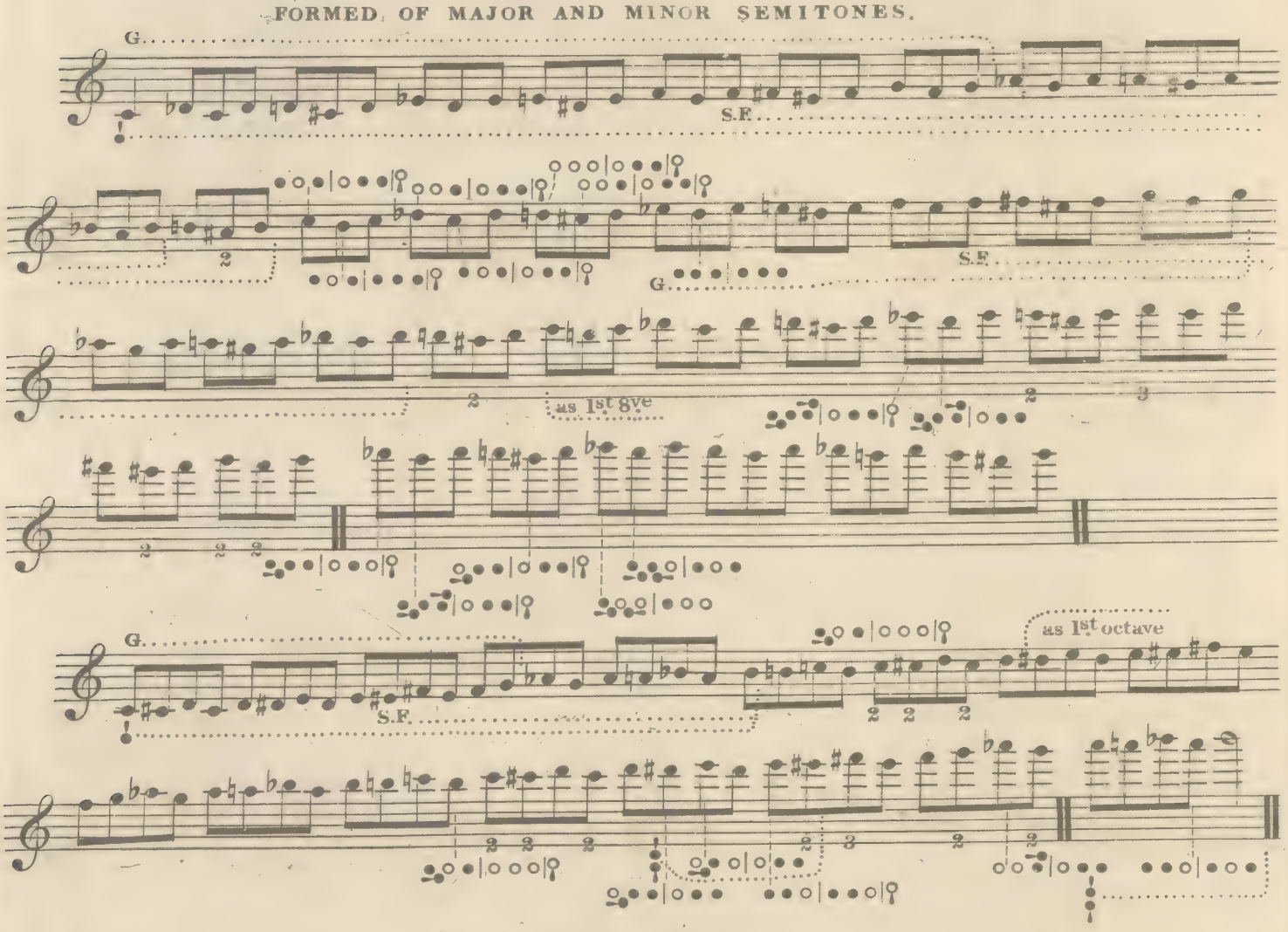
This chord is resolved upon the chord of the dominant 7th of the key to which it belongs.





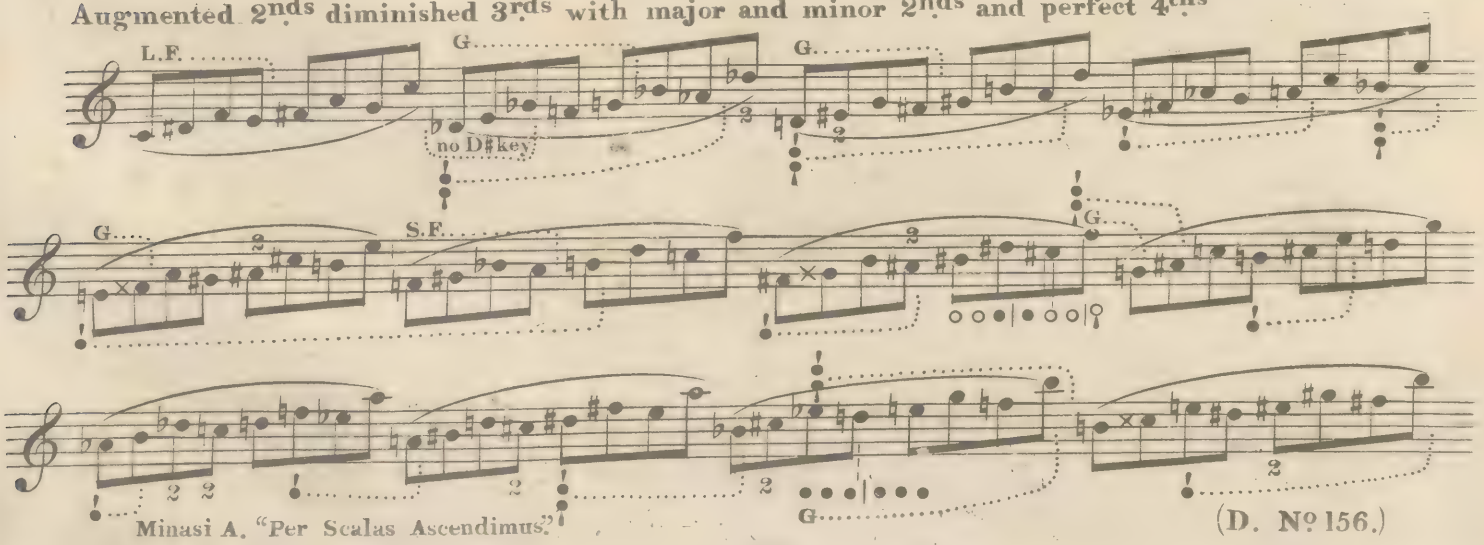
CHROMATIC PASSAGES

FORMED OF MAJOR AND MINOR SEMITONES.



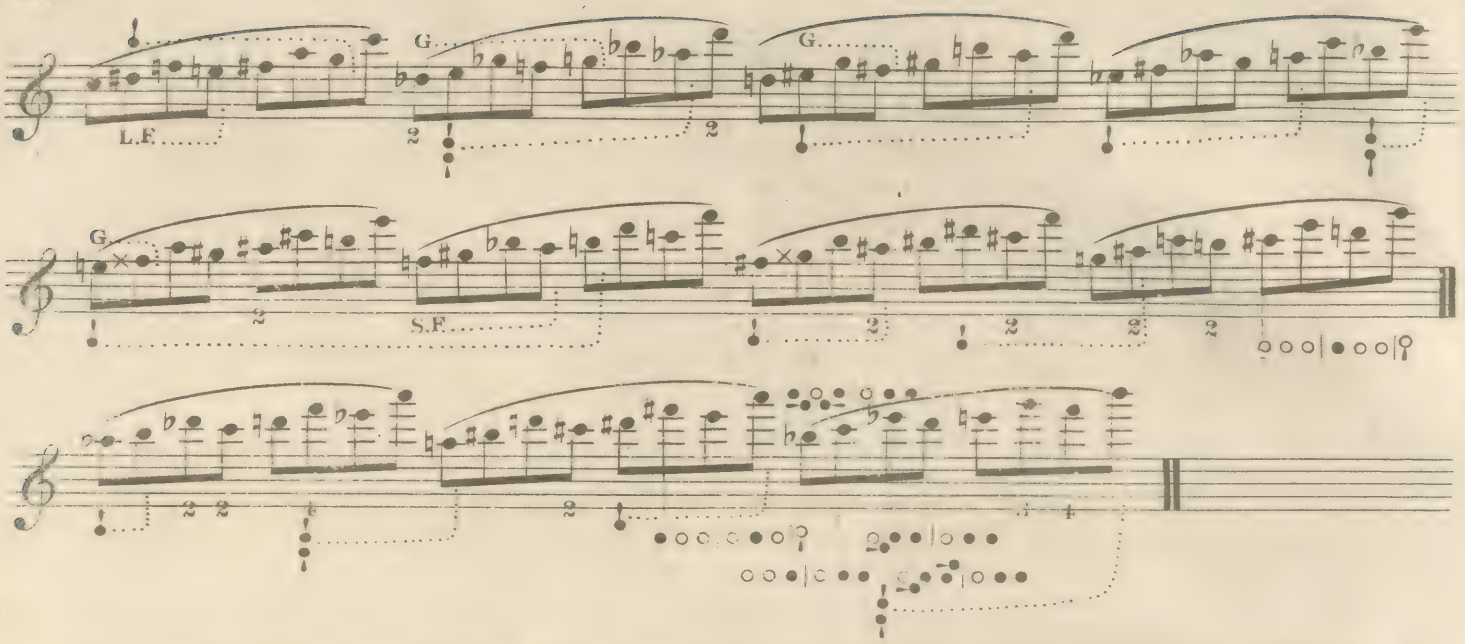
CHROMATIC INTERVALS.

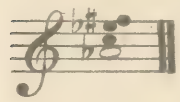
Augmented 2nds diminished 3rds with major and minor 2nds and perfect 4ths

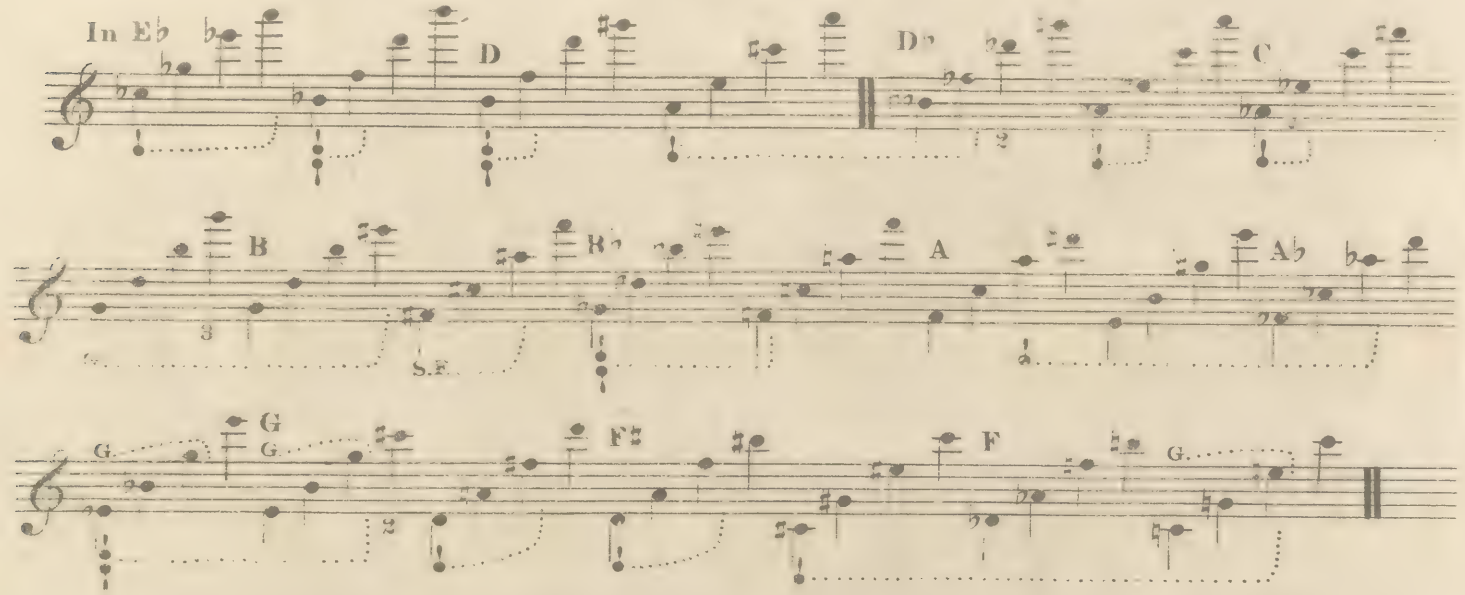


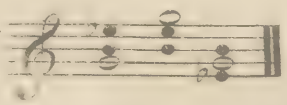
Minasi A. "Per Scalas Ascendimus."

(D. Nº 156.)



Arpeggio of the chord of the augmented 6th. This chord is used on the minor 6th of the scale  and is generally resolved on the common chord of the dominant, which chord must always be major. There are other resolutions of this chord, as also other forms. These different forms are known as the Italian, the German and the French 6th. The interval of the augmented 6th is formed between the minor 9th of the dominant (G the primary root) and the major 3rd of its first harmonic (D the secondary).



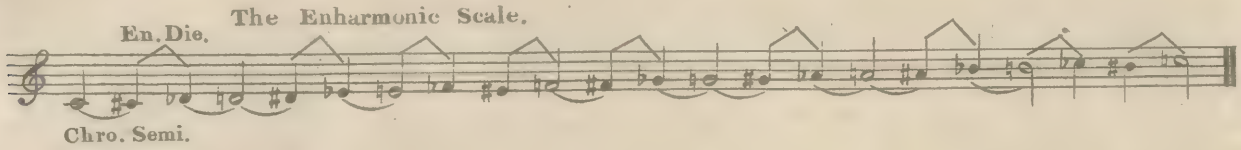
Arpeggio of the fundamental chord of the minor 13th on the dominant. The 2nd inversion of this chord is known as the chord of the augmented 5th  .

This arpeggio introduces the diminished 4th and is a good exercise for the enharmonic diesis.*

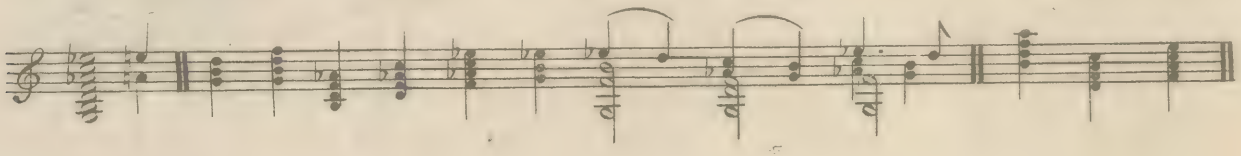
*Enharmonic. Inharmonic, Not harmonic. The difference of pitch between C sharp and D flat &c., as understood by musical mathematicians. These differences are calculated by means of the monochord; One, invented by Mr Attwood, divides the scale into 100 equal parts, and each of these by a micrometer screw into 1000 parts; so that by the aid of a microscope and a proper index, the length of a given part of the string may be adjusted on the monochord true to

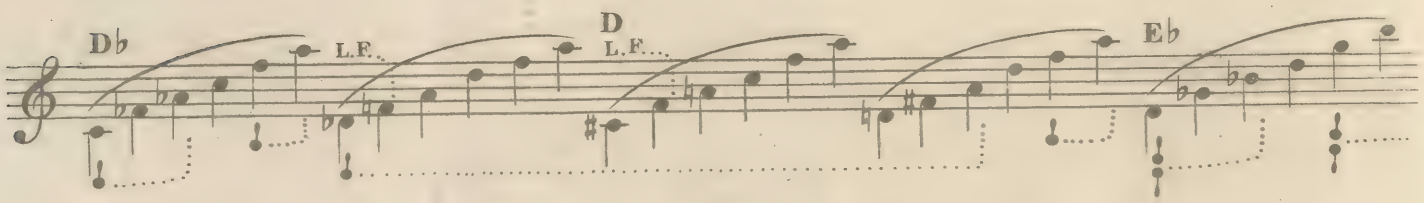
the $\frac{1}{1000000}$th part of its whole length. *Diesis* a Greek word meaning division. The term enharmonic diesis is used to imply the transition from sharp to flat keys and vice versâ, having the same sounds on an ordinary instrument with fixed tones, (as the Pianoforte, Harp &c.) On a perfect instrument (as the Violin &c.) they are different.— As this difference is sometimes a little more than a quarter-tone, as from C to C♯, D♭ to D, &c., (chromatic semi-tones, as marked ⌣) and sometimes a little less, as from C♯ to D♭, D♯ to E♭ &c. (the enharmonic diesis, as marked ⌢) it follows that the enharmonic scale is not strictly a scale of quarter-tones, and could only be rendered so (as is the scale of half-tones) by means of an equal temperament.

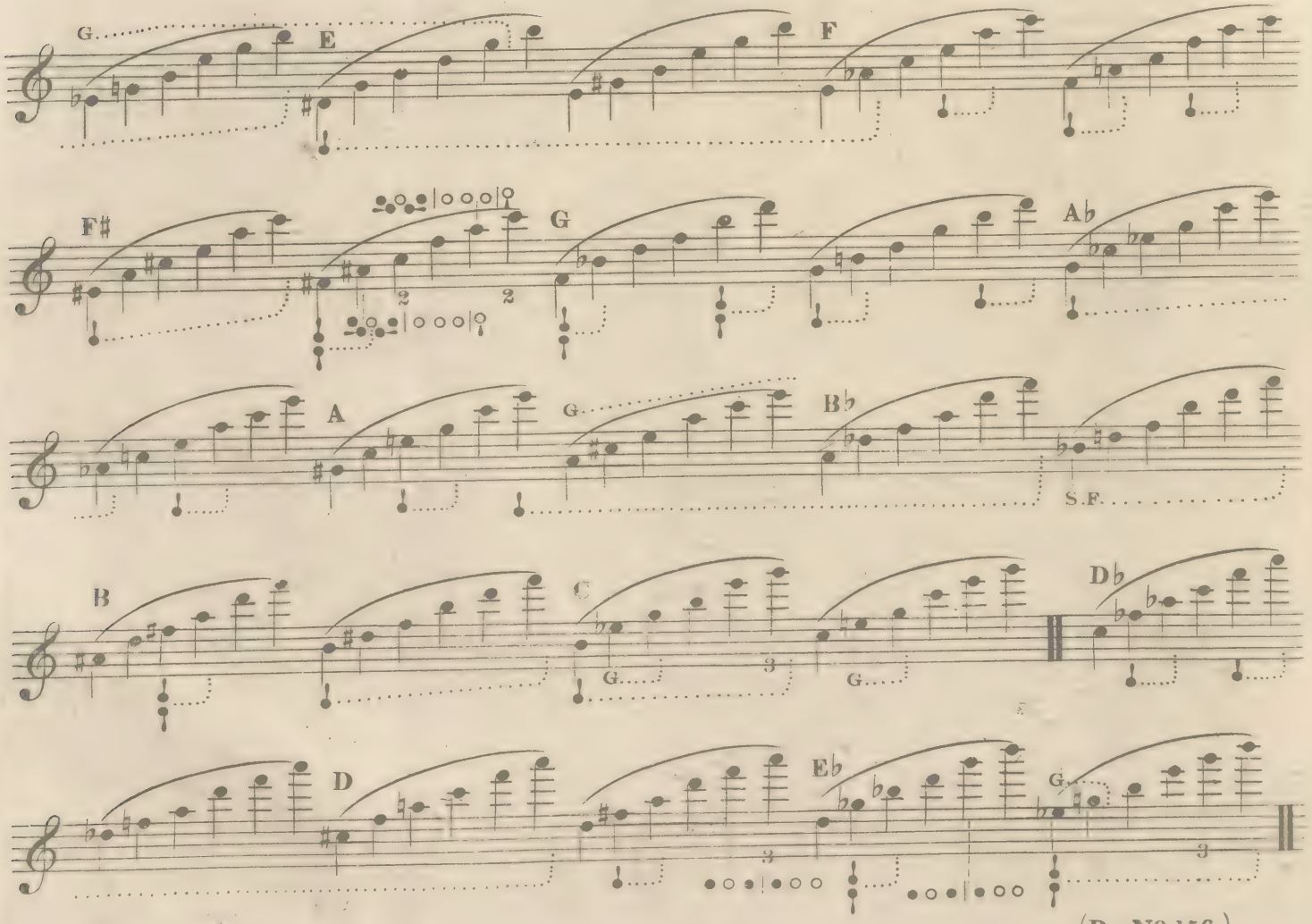
The Enharmonic Scale.



Harmonic Sounds are produced by parts of strings and columns of air in tubes which vibrate a certain number of times, while the whole string &c. (the fundamental) vibrates once. A string or tube of sufficient length gives the following harmonics, from which every chord is derived, excepting the chord of the augmented 6th.



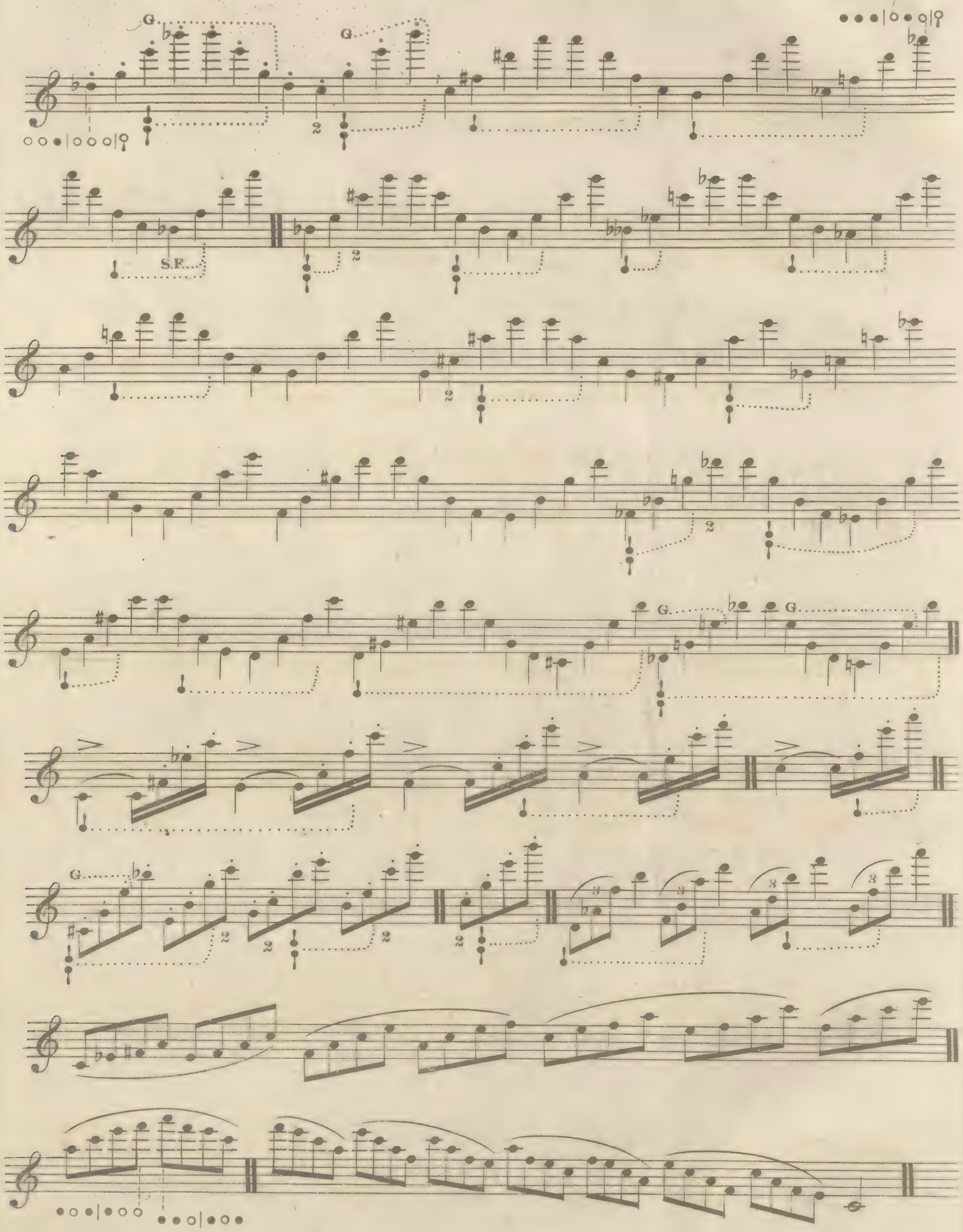




Minasi A. "Per Scalas Ascendimus?"

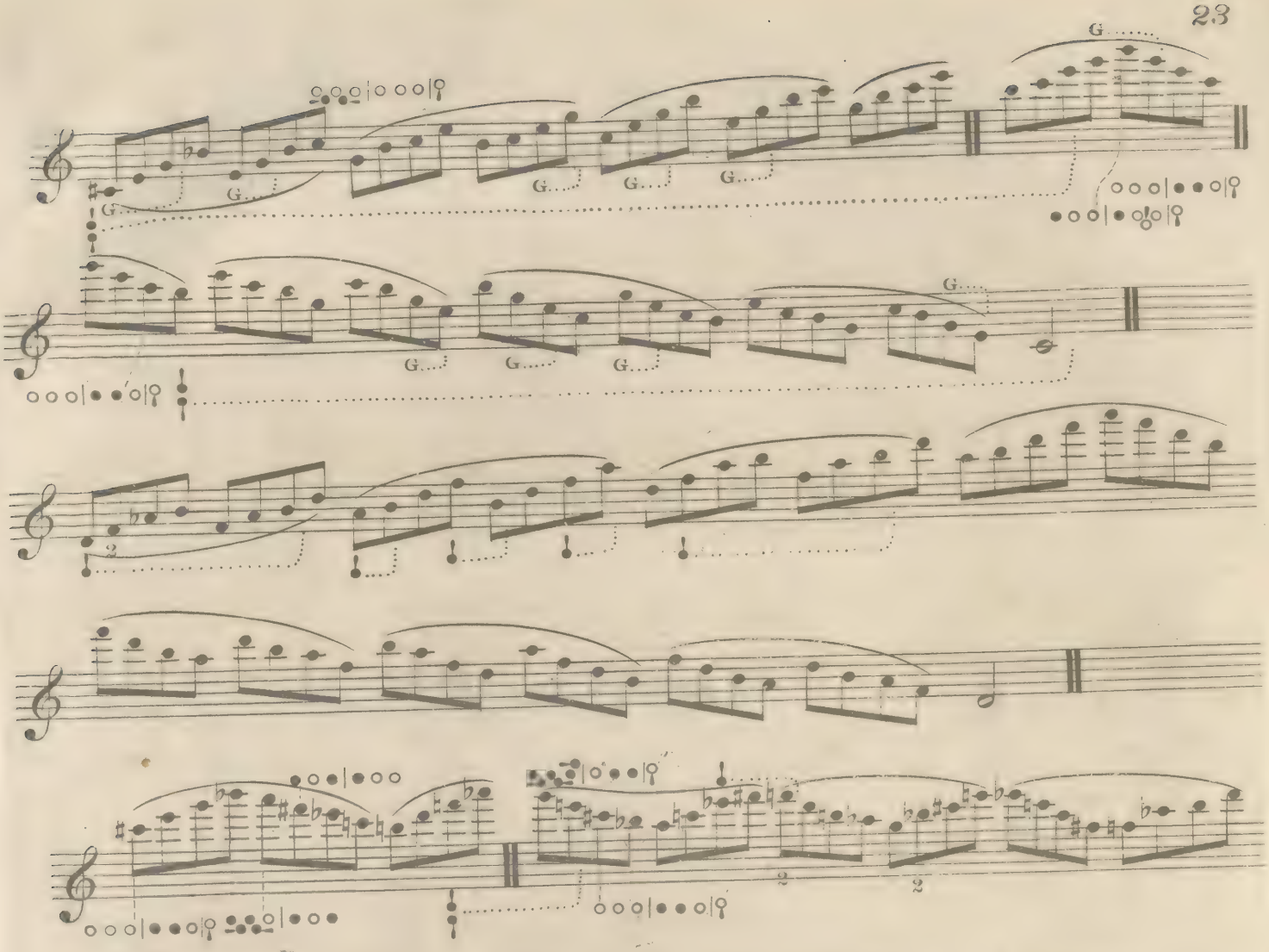
(D. Nº 156.)

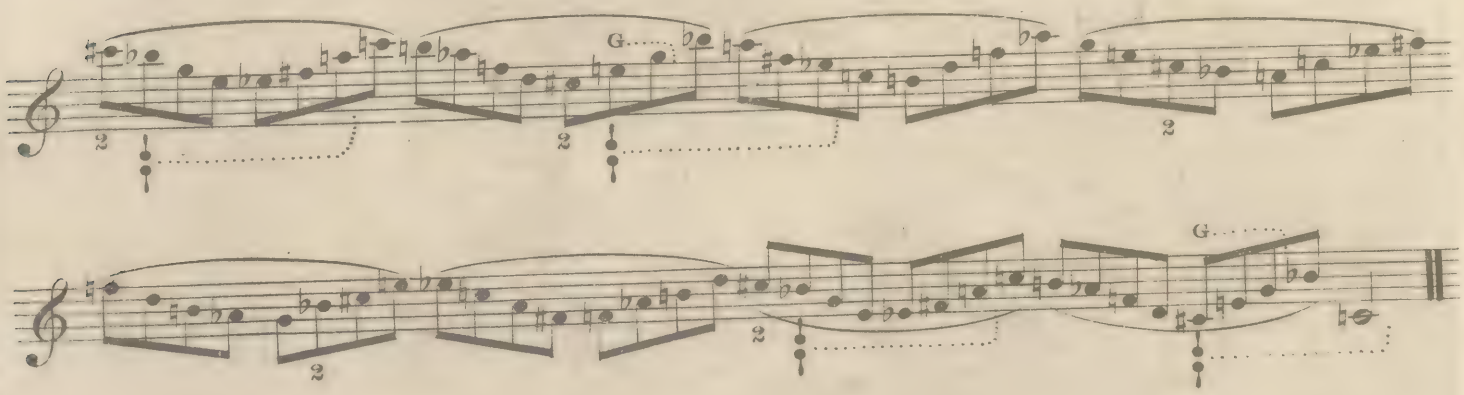
Various effective and pleasing forms of exercising on the chord of the diminished 7th, the practise of which will improve the legato and staccato, and give considerable flexibility to the lips and great freedom of manipulation:—



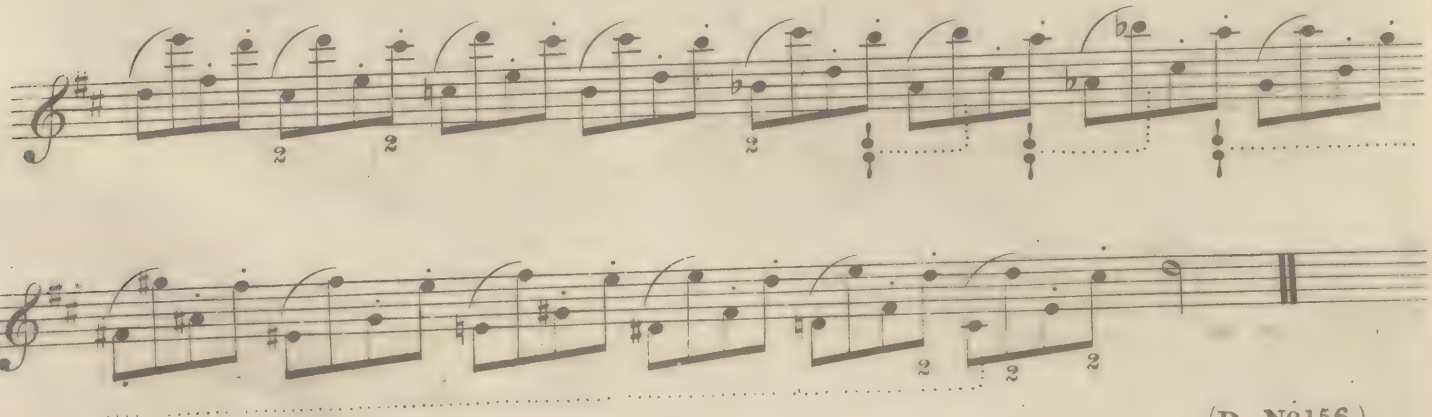
Minasi A. "Per Scalas Ascendimus."

(D. Nº 156.)



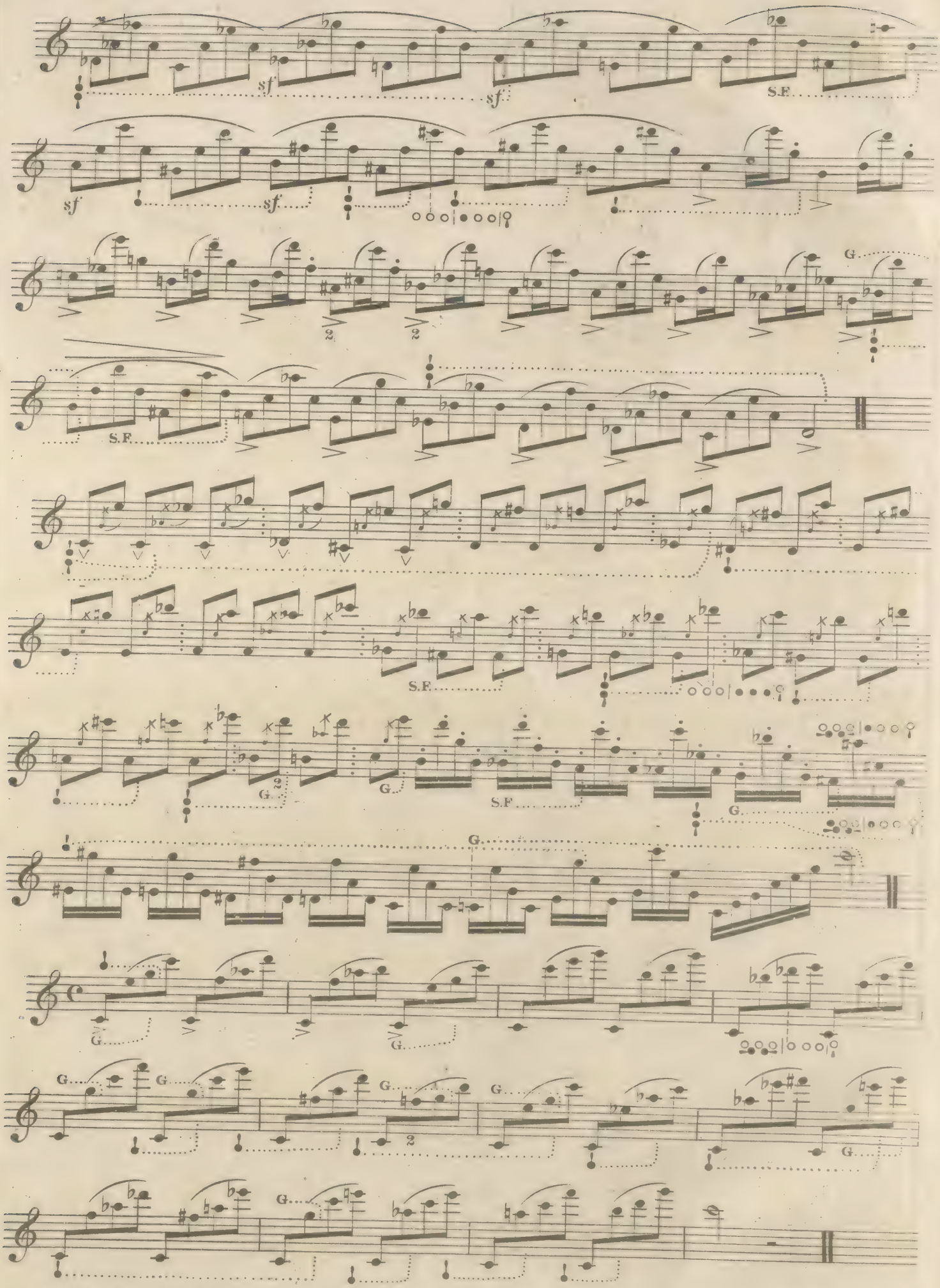


Additional passages of modulation for articulation and forming the embouchure:—



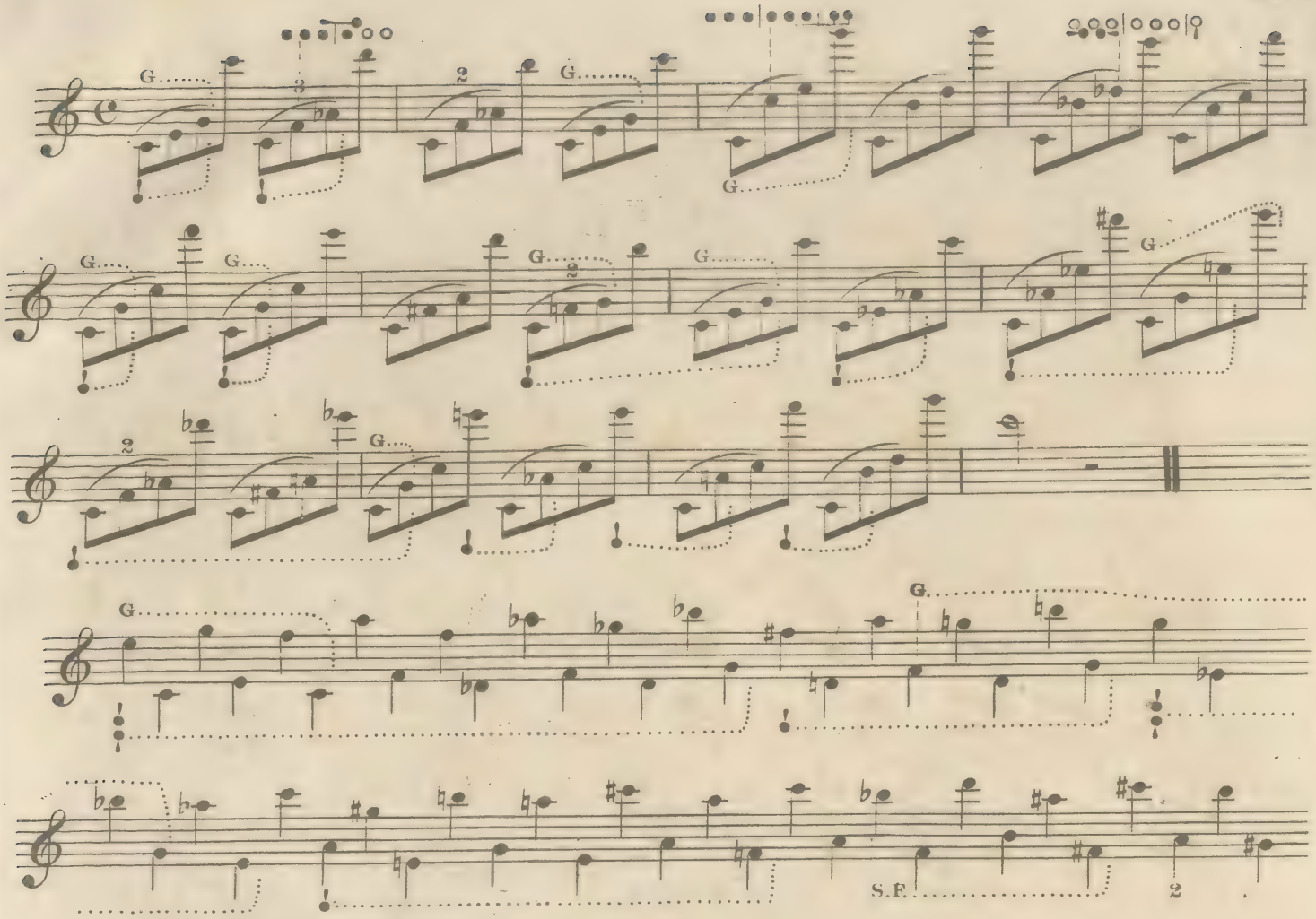
Minasi A. "Per Scalas Ascendimus."

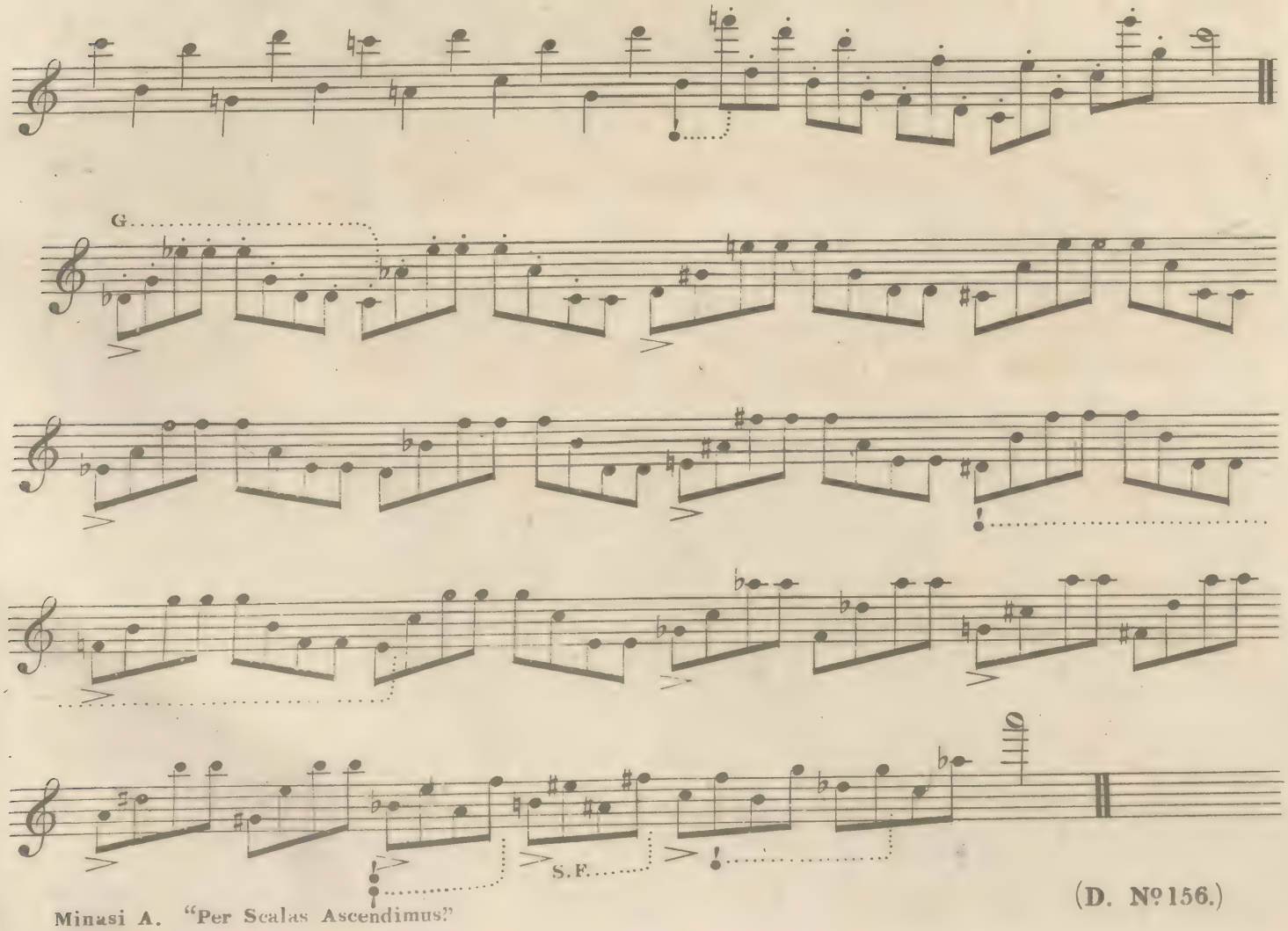
(D. №156.)



Minasi A. "Per Scalas Ascendimus."

(D. Nº156.)





Minasi A. "Per Scalas Ascendimus?"

(D. Nº156.)